

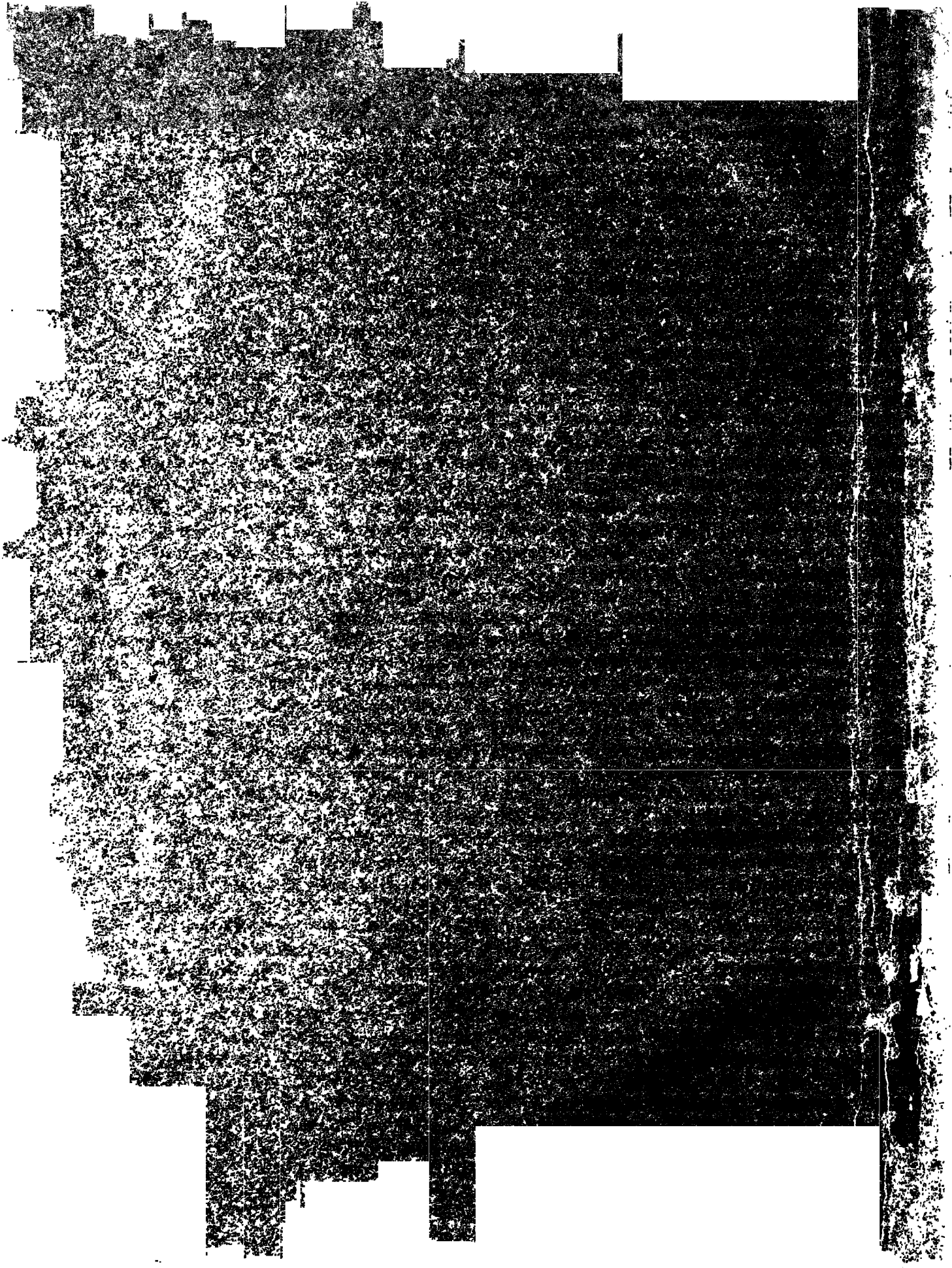
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University of Mysore

ANNUAL REPORT

OF THE

MYSORE ARCHÆOLOGICAL
DEPARTMENT

FOR THE YEAR 1933

1933

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Mysore District.

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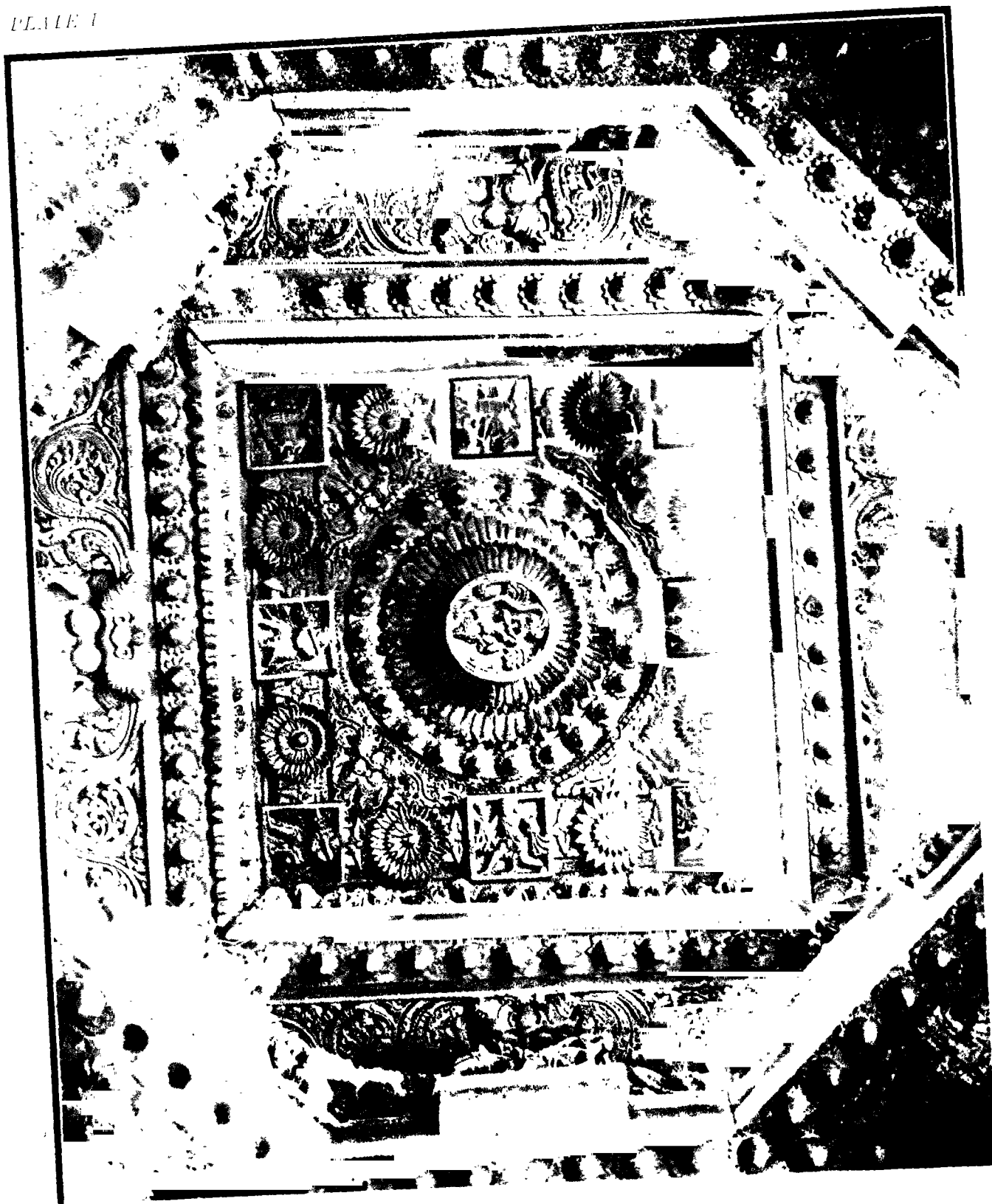
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"	179	"	30	"	river Pattāgupe	"	river at Pattāgupe
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"	243	"	21	"	Kurihatti	"	Kuripatti
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"	244	"	37	"	Māchagāvavunḍa	"	Machagāvavunḍa
"	245	"	3	"	Violaters	"	Violators
"	252	"	26	"	Intr.	"	Intr.
"	258	"	29	"	Bittadakôte	"	Bidrakôte
"	268	"	6	"	seems	"	seem
"	269	"	11	"	prisioner	"	prisoner
"	269	"	16	"	villeges	"	villages
"	269	"	16	"	Violater	"	Violator



HARNAHALLI - LAKSHMI NARASIMHA TEMPLE, CEILING (p. 59)

ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1933.

PART I—ADMINISTRATIVE.

Staff. There was no change in the staff of the department and Dr. M. H. Krishna, M.A., D.LIT. (LOND.), continued as part-time Director.

Tours. The Director and party toured in parts of the western districts of the State in connection with the conservation and study of ancient monuments and for collecting photographs, drawings and descriptive notes for a monograph on Chālukyan Architecture in Mysore. The Assistant to the Director toured in the Mysore District and collected a number of useful inscriptions. The Architectural Assistant could not tour owing to other work in connection with the D. P. W. at Bangalore.

Monuments. Detailed studies are now published of many important monuments like those of Gōvindanahalli, Nuggihalli, Mosale, Kōravangala, and Beḷavāḍi. The attention of the department was focussed on the study of Chālukyan Architecture.

Epigraphy. The most important piece of work in Epigraphy during the year was the detailed study of the inscriptions of Śrīngēri and its famous Matt founded by Śaṅkarāchārya. In view of the controversy about the authenticity of the Śrīngēri records, a detailed examination became necessary. Some of the notes taken by Mr. R. Narasimhacharya in the year 1916 were found highly useful in this connection.

Manuscripts. Two new Kannaḍa manuscripts were obtained and studied during the year. One was a Kannaḍa rendering of the Padma Purāṇa by the famous author Chikupādhyāya of Chikka Dēvarāja's Court. It throws interesting light upon the progress of Vaishṇavism in Mysore and on the social life of the times. Another work was the Navarasa Alaṅkāra by Timmarasa, a valuable Kannaḍa work containing a description of the nine rasas or 'flavours' of poetics.

During the year, the General Index for the letters A to K of the Epigraphia Carnatica was made ready for publication as Part I of the 13th volume of the Epigraphia Carnatica series. The Annual Reports for the years 1931 and 1932 were prepared, but could not be printed.

Publications.

The notes made by the Director about the repairs and conservation needs of the monuments studied by him are published in the body of this Report. Notes received from the Office of the Government Architect regarding the work done by that office for the conservation of monuments, are embodied in Appendix "A".

Conservation.

The staff of the department worked with diligence and zeal and helped greatly in making the work of the year successful.

PART II—STUDY OF ANCIENT MONUMENTS.

HOSAHOLALU.

LAKSHMĪNĀRĀYAṆA TEMPLE.

No inscription concerning the Lakshmīnārāyaṇa temple of Hosaholalu has yet been found. In the annual report of the department for

History.

1915, page 19, it was guessed that the temple might belong to 1118 A. D., but in the lists of monuments published by the department, Mr. R. Narasimhachar thinks that the temple might have been built about 1250 A. D. It is now thought that it was built at about the same time as the Nuggehalli temple whose date is 1240 A.D. However, this temple appears to have retained its original form for a long time and in recent years a maṇṭapa of twelve aṅkaṇas was constructed of granite stone in front of the temple. A small room to the south-east of the navaraṅga on the outside served for sometime as a kitchen. Recently a large room has been constructed to the south of the mukhamaṇṭapa for the same purpose. It appears that about 20 yards away from the temple and around it there was formerly a compound wall. This has now disappeared. Another wall is in the course of construction. The general features of the village indicate that it must have been originally a complete agrahāra built in the fertile valley with the Lakshmīnārāyaṇa temple in the centre, the Hariharēśvara temple to the east-north-east and a protecting wall around the village as at Sōmanāthapur. The agrahāra has now practically disappeared leaving Hosaholalu, a village of weavers.

The main temple, a trikūṭāchala of the Hoysaḷa style, is built on a platform, 4½' high, following roughly the contour of the temple. The

General description.

navaraṅga has only a small extension eastward consisting of the *jagali* platform and the doorway aṅkaṇas. Thus the navaraṅga is smaller in dimensions than that of Kappechennigarāya of Bēlūr and of Sōmanāthapur. Of the three cells, the north and the south ones are square in plan both inside and outside, though they have the centre of each side slightly projecting. The main cell also is on a 16 pointed star plan but since it has three outer niches on the south, west and north, it assumes a much more important position in the plan. Of the three cells, it only has a sukhanāsi and a tower. The general features of the temple indicate that it must have been constructed by some important official about the middle of the 13th century A. D. The main temple only, which is Hoysaḷa, is here studied.

The platform on which the temple is built was originally supported by elephants, five of which now remain. The elephants are all crude and two of them almost unworked.

Detailed Study of the Sculptures.

The walls of the main temple begin at the bottom with a frieze of elephants of the usual type. The one thing which is of special interest in this frieze is that here and there among the elephants is carved a man fighting a tusker or a tōraṇa with a seated Yaksha. For the sake of convenience, the outer face of the main temple is divided into 19 sections marked in the plan.

The frieze of horsemen is of the usual character; only there are more horses wearing armour than even at Sōmanāthpur, the most favourite pose being canter.

A scroll frieze of fine workmanship runs round the temple, though there is nothing remarkable in it.

Above it is a frieze illustrating Hindu mythology the first portion on the south-east being the churning of the milky ocean, that on the south, the Rāmāyaṇa, on the west the Mahābhārata and on the north-east, the Bhāgavata. Some of the important scenes are here identified.

1. (a) Varāha fighting the demons.
 (b) Garuḍa's war with the Dēvas.
 (c) Garuḍa brings amṛita kalaśa to the earth.
 (d) The Dikpālakas in a row proceed to witness Samudramathana.
2. (a) Samudramathana (partly hidden in the kitchen wall).
3. (a) Hiranyakaśipu persecutes Prahlāda
 (b) with elephants, serpents, fire and goblins; by throwing him down from the hills, and dipping in the ocean; but cannot subdue him.
 Viṣṇu appears in his viśvarūpa and assures protection to Prahlāda.
4. (a) Narasimha slays Hiranyakaśipu.
 (b) Kumārasvāmi leads the Dēvas in the war against the three cities.
 (c) The forces of Śiva fight the demons (Andhakāśura ?)
 (d) Śiva as Gajāsuramardana.

RĀMĀYAṆA.

- (e) Daśaratha and his queens.
5. (a) Daśaratha performs *putrakāmēśhṭhi*.
 (b) Ahalyā is freed from her stony prison. (Local people identify it as the birth of Sītā.)

- (c) Rāma and Lakshmaṇa proceed to Janaka's court.
 - (d) Marriage of Rāma with Sītā.
 - (e) Rāma defeats Paraśurāma.
 - 6. (a) Rāma's impending installation as yuvarāja is celebrated.
 - (b) Rāma, Lakshmaṇa and Sītā proceed to the forest.
 - (c) Kabandha is slain as also Khara and his brothers.
 - (d) Śūrpanakhī is disfigured.
 - (e) Rāma pursues the golden deer and shoots it.
 - 7. (a) Rāvaṇa who is incited by Śūrpanakhī abducts Sītā in the guise of a rishi.
 - (b) Jaṭāyu fights and dies.
 - 8. (a) Rāma slays a demon.
 - (b) Hanumān meets Rāma.
 - (c) Vāli fights Sugrīva.
 - (d) Vāli is slain after the seven palms are shot through.
 - (e) Coronation of Sugrīva.
 - (f) Hanumān receives Rāma's ring.
 - (g) He rescues the monkeys from Svayamprabhā's cave and reaches the ocean
 - (h) Hanumān crosses the ocean.
 - 9. (a) He defeats Laṅkī.
 - (b) He meets Sītā.
 - (c) He fights the rākshasas.
 - (d) He is captured by Indrajit.
 - (e) He argues with Rāvaṇa.
 - (f) He burns Laṅkā.
 - (g) The ocean is bridged.
 - (h) The battle begins.
- } Pl. IV, 1.
10. (a) Rāvaṇa and his forces issue forth to battle.
- (b) Lakshmaṇa swoons.
- (c) Hanumān brings Saṅjivaparvata.
- (d) Lakshmaṇa resumes the battle.
- (e) Indrajit performs a sacrifice.
- (f) Lakshmaṇa slays Indrajit.
- (g) Battle between Rāma and Rāvaṇa.
- (h) Rāvaṇa is slain.
11. (a) Coronation of Vibhīṣaṇa.
- (b) Sītā proves her purity and Rāma sets up Rāmēśvara liṅga.
- (c) Rāma and Sītā return home in the Pushpaka.

MAHĀBHĀRATA.

12. (a) Bhīma shakes the Kauravas off their tree perch.
 (b) Yudhishtira plays the dice and loses the kingdom.
 (c) Duṣṣāsana unrobes Draupadī.
 (d) Kṛishṇa appears to the Pāṇḍavas (damaged).
 (e) Two heroes fight (to be identified).
 (f) The story of Arjuna and the Kirāta.
 (g) Arjuna obtains boons.
13. (a) In Virāṭanagara, Bhīma fights the wrestlers and an elephant.
 (b) Bhīma slays Kīchaka and appeases Draupadī.
 (c) Arjuna rescues Virāṭa's cows.
14. (a) The great war begins.
 (b) Duṣṣāsana is slain by Bhīma and Draupadī fulfils her vow.
 (c) Bhīma fights Bhagadatta's elephant.
15. (a) Arjuna pins the hands of the Sama-saptakas into their mouths.
 (b) A yōgi is beheaded (locally interpreted as Bhūrīśrava).
 (c) Arjuna fights Saindhava whose head flies across the ocean to the hands of his father who is in yōga. (Pl. IV, 2.)
16. (a) Drōṇa lays down arms and is beheaded by Dṛisṭadyumna.
 (b) The Chakra-vyūha—a small figure almost invisible with wax, oil, etc.
 This is worshipped by the local women in labour.
 (c) Abhimanyu is slain.
 (d) Karna is anointed as the Generalissimo.
 (e) Karna battles with Arjuna.
17. (a) Bhīma slays Duryōdhana and his brothers.
 (b) Duryōdhana is forced to come out of the Vaiśampāyana lake.
 (c) Kṛishṇa slaps his thighs while Bhīma is fighting with Duryōdhana.
18. (a) Duryōdhana is mortally wounded.
 (b) Āśvatthāman promises vengeance.
 (c) Kṛishṇa hides the Pāṇḍavas.
19. (a) Āśvatthāman slays the Upa-Pāṇḍavas and shows their heads to Duryōdhana.
 (b) Arjuna fights Āśvatthāman.
 (c) Kṛishṇa protects Uttara with his chakra.
 (d) The Pāṇḍavas worship a tree.
 (e) Last moments of Bhīshma.
 (f) The coronation of Yudhishtira.
 (g) A prince in durbar, possibly the Hoysala king of the time. (Compare similar panels at Bēlūr, Haḷebīḍ, etc.)

Next above is a frieze of makaras, most of which have riders, here and there ;

Makaras.

Swans.

lions are carved in the corners. The makaras and the swans above them are well ornamented. The swans are fine and are shown in their usual attitudes of pecking, beaking, feeding themselves and feeding the young. One

group on face 7 shows a young swan seated on her mother's back.

Yakshas.

Next above the swans in the portion of the temple to the east of the cells and under the railings is a row of plain pilasters between each pair of which is a seated Yaksha. Occasionally a Yakshinī takes the place of a Yaksha. On each pilaster is a turret and between the turrets are generally the rearing lions and in a few places, instead of the rearing lions Śaḷa fighting two lions.

Scroll work.

Railing panels.

A narrow scroll, 3" wide occurs next and further up the railings. To the right and left of the main entrance of the navaraṅga in front of the temple runs a row of stone railings slightly slanting forward and having the face divided into panels of 9" × 8" by double pilasters of the round type. There are fine sculptures illustrating the Bhāgavata and other myths on these panels. Since the two front panels by the east door have been removed, the following descriptions begin on the south-east, inside the kitchen.

1. (a) Corner lion.

(b) A man with pestle and mortar stands with folded hands before a deer (to be identified).

(c) Kṛishṇa appears to his parents in prison in his *viśvarūpa*.

(d) Vasudēva carries Kṛishṇa across the Yamunā and exchanges him with Gōpī's child, Durgā.

(e) Child Kṛishṇa is brought up.

(f) Kṛishṇa slays Pūtani.

(g) He slays a horse demon.

(h) He dashes an ass against a plantain tree.

(i) He kills Dhēnukāsura.

(j) He kills Bakāsura.

(k) Durgā slays Mahishāsura.

(l) Kṛishṇa kills Bakāsura—repeated.

(m) Corner lions.

2. THE BHĀGAVATA STORY IS CONTINUED IN DISORDER.

(a) Kṛishṇa slays a demon.

(b) Kṛishṇa cures and thanks the dwarf woman.

(c) Akrūra takes Kṛishṇa and Balarāma in a chariot.

- (d) Kṛishṇa shows *viśvarūpa* to Akrūra in the Jumnā.
- (e) Kṛishṇa fights Kamsa's elephant.
- (f) Kṛishṇa overcomes the wrestler, Chāṇūra.
- (g) Kṛishṇa slays Kamsa—end of south railing.

North-east railing from the north-eastward :—

- 18. (a) Obscene.
- (b) Obscene.
- (c) Couple at love.
- (d) A fish (Matsyāvatāra).
- (e) Kūrmāvatāra.
- (f) Varāhāvatāra (Anthropoid).
- (g) Corner lions.
- 19. (a) Nārasimhāvatāra.
- (b) Vāmanāvatāra.
- (c) Paraśurāmāvatāra.
- (d) Śrī Rāma.
- (e) Halāyudha.
- (f) Buddha
- (g) King seated in state—Could it be the builder?
- (h) Corner lions.

Above the railings between pond-shaped pilasters is now a stone wall, only portions of which are covered by pierced windows.

Pierced windows. In two places, however, modern wooden windows have been inserted.

Above this level is the row of eaves ornamented, as usual, with small kīrti-mukhas and beaded pendants.

Eaves.

The large wall images are dealt with here in groups with a chief deity in the centre and consorts and other attendants at the sides.

Large wall images. These latter are of the usual type holding padma, phala, chāmara, etc. The chief images are themselves about 2½

feet high; and including the pedestals and the tōraṇas, about 4 feet high. The pedestals form one continuous row ornamented with creeper scroll having lion faces in the corners and buds or Garuḍas in the convolutions. They remind us of the similar scroll base at the Hoysaḷēśvara and Nagarēśvara temples at Halebīd. The tōraṇas are nearly all of the creeper type, the old serpentine and jewel forms appearing rarely. The images are well worked and well proportioned and resemble those by Mallitamma and others on the north and south cells at Sōmanāthapūr. There are very few ugly figures which fact shows uniformity of execution. The chief figures are here named under the respective wall sections :—



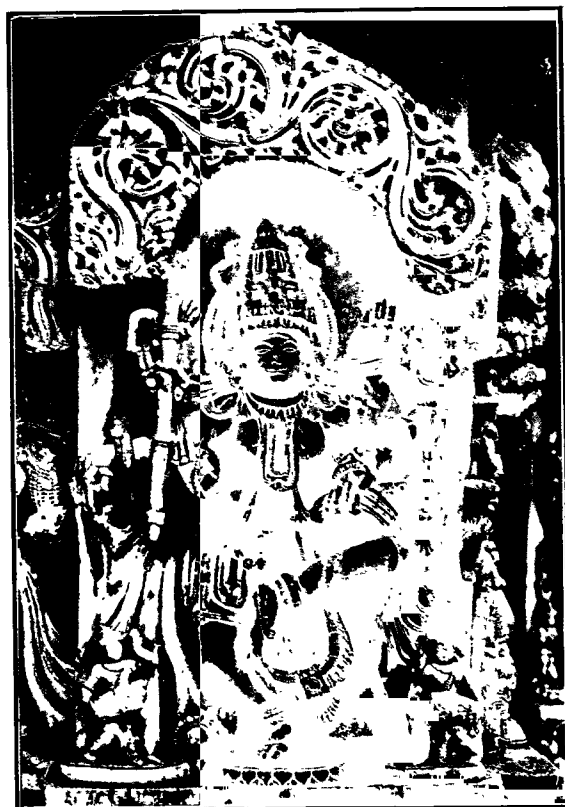
1. YOGAMADHAVA (p. 10).



2. DHANVANTARI (p. 9).



3. DAKSHINAMURTI AND MOHINI (p. 9).



4. DANCING SARASVATI (p. 10).

3. (a) Amaravīranārāyaṇa, also called Paravāsudēva, seated in sukhāsana in the coils of Ananta.
 (b) Kēśava standing with consort admiring herself in a mirror.
 (c) Sarasvatī dancing with drummer to left.
4. (a) Brahma standing, bearded (rosary, pāṣa, ladels and kalaśa).
 (b) Nārāyaṇa.
 (c) Lakshmīnārāyaṇa in sukhāsana with attendant group.
 (d) Mādhava with Mōhinī to left.
 (e) Lakshmī standing (padma, chakra, śaṅkha, kalaśa).
5. (a) Pārvatī dancing with Gaṇēśa to right and Kumāra to left. (Six hands : rosary, goad, svargahasta, pāṣa, lambahasta, phala.)
 (b) Gōvinda.
 (c) Lakshmīnārāyaṇa seated.
6. (a) Viṣṇu.
 (b) Madhusūdhana.
 (c) Indra and Śachī on Airāvata going forth to defend the Pārijātā.
 (d) Kṛiṣṇa and Satyabhāmā, borne by Garuḍa, give fight to retain the Pārijātā.
 (e) Trivikrama.
 (f) Vāmana.
7. (a) Gōvardhanadhāri—well worked.
 (b) Two-handed Viṣṇu (Dhanvantari?) seated in padmāsana with a bowl of sweets in the right hand and kalaśa in the left—in field chakra to right and śaṅkha to left. (Pl. II, 2.)
 (c) Mōhinī dancing with Dakṣiṇāmūrti admiring her. The latter wears kullāvi, long coat, goad, and bowl with chakra. (Pl. II, 3.)
 (d) Śrīdhara with Garuḍa to his right.

8. SOUTH NICHE.

This structure which must have been built along with the original temple itself has above the mythological frieze a row of large images, the makaras and swans being omitted. The niche has two stories with the usual tower on top.

- (a) Two-handed Pāṇḍuraṅga faces east with his hands akimbo holding : right : padma ; left : conch.

It is most interesting to find an image of Pāṇḍuraṅga here.

- (b) Niches vacant.
- (c) Yōgānarasimha with Kōḍaṇḍarāma and Lakshmaṇa to the left.
9. (a) Hṛiṣīkēśa.
 (b) Padmanābha.
 (c) Vēṇugōpāla.

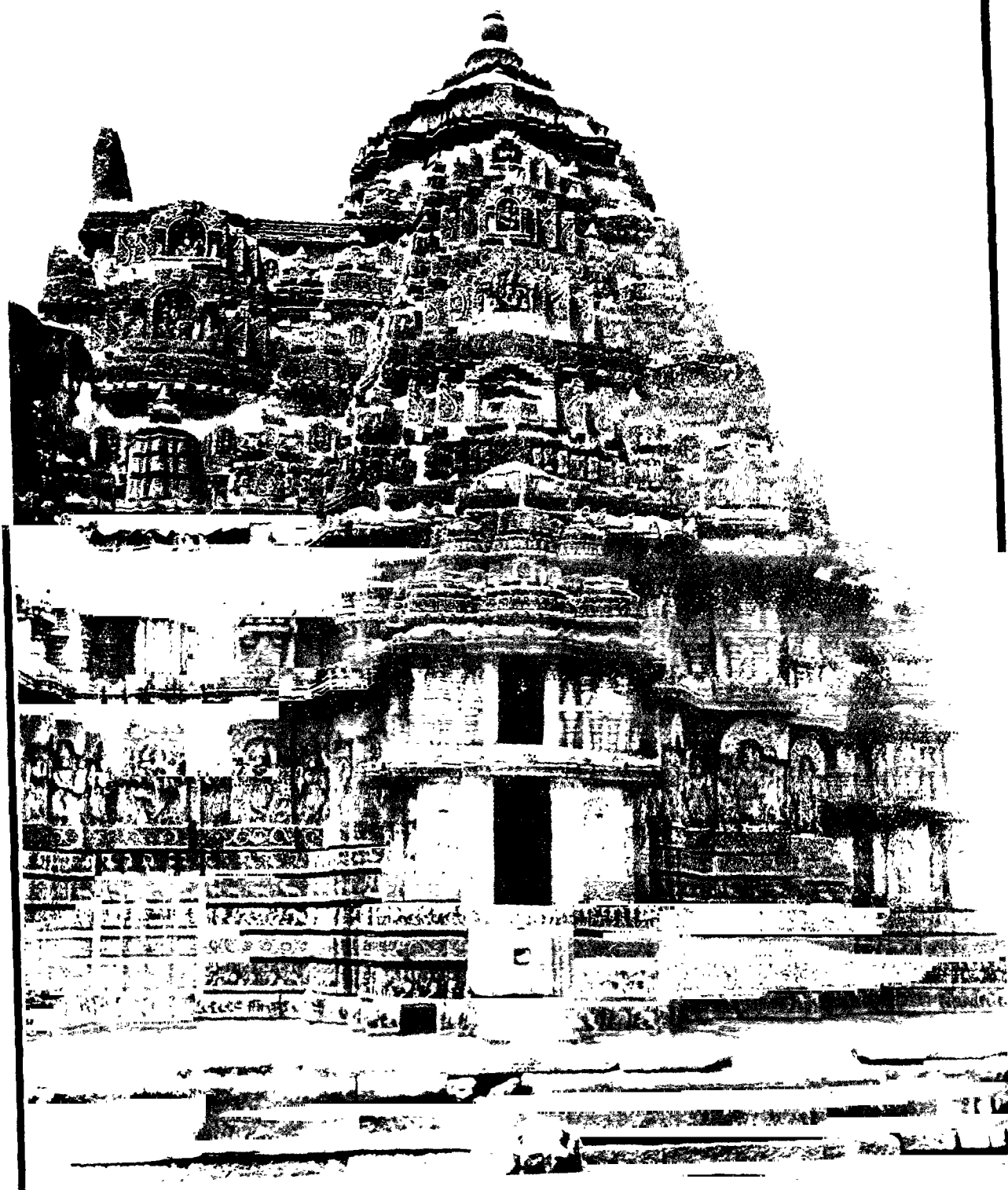
- (d) Śāradā--dancing (with pustaka in one of her hands). Pl. II, 4.
 (e) Dāmōdara.

10. WEST NICHE.

- (a) Pārvatī seated.
 (b) Niches vacant.
 (c) Brahma standing with Śāradā to left.
11. (a) Saṅkarshaṇa.
 (b) Śāradā.
 (c) Bhairava : 6 hands : sword, chakra, triśūla, ḍamaruga, śaṅkha, bowl and head).
 (d) Vāsudēva.

12. NORTH NICHE.

- (a) Pārvatī seated.
 (b) Both niches vacant.
 (c) Gaṇēśa dancing with accompaniments.
13. (a) Pradyumna.
 (b) Vēṇugōpāla.
 (c) Mahālakshmī dancing with accompaniments (eight hands : abhaya-hasta, padma, chakra, svargahasta, śaṅkha, lambahasta, phala, dāna —To her right in the corner are two monkeys fighting for a fruit.
14. (a) Aniruddha.
 (b) Purushōttama.
 (c) Mahishāsura-mardinī with lion on pedestal.
 (d) Yōganārāyaṇa. (Pl. II, 1.)
 (e) Adhōkshaja.
 (f) Narasimha : standing.
 (g) Achyuta.
15. (a) Lakshminārāyaṇa in sukhāsana.
 (b) Janārdana.
 (c) Kālīngamardana with the river Yamunā on the pedestal. To his left is Mōhinī molested by a monkey.
16. (a) Durgā (as Vaiṣṇavī) standing with goblins on each side. (Eight hands : sword, arrow, trident, chakra, śaṅkha, ḍamaruga, bowl and head).
 (b) Upēndra (Śaṅkha, gadā, padma, chakra). These attitudes are of Śrī Kṛishṇa (artist's mistake); for Upēndra padma and chakra shall be interchanged.
 (c) Lakshminārāyaṇa in sukhāsana.



HOSAHOLALU — LAKSHMINARAYANA TEMPLE, NORTH VIEW OF TOWER (p. 11).

- (d) Hari—to his left a lady is admiring herself in a mirror ; while to his right another lady is listening to a parrot.
- (e) Bali making offerings to Vāmana.
17. (a) Trivikrama with leg lifted up to the Brahmālōka and the river Ganges flowing down on the head of a yōgi, presumably Śiva.
- (b) Śrī Kṛishṇa standing, four handed.
- (c) Lakshmīnarasimha in sukhāsana with boy Prahlāda praying. (End of large images.)

Above the large figures is a cornice running round the temple shaped like eaves with kīrtimukhas and beaded pendants. A row of turrets borne on single or double pilasters and surmounted by round kalaśas is found further up. Under the canopies are usually seated figures of Yakshas or Yakshiṇīs with an obscene group or a lady at dance or toilet, here and there. These turrets are rather simple compared with those at Sōmanāthapūr.

Above the row of turrets is a row of eaves of the usual type without any imitations of timber work on the under surface. Above the eaves is the old stone parapet composed of two rows of cornices and a row made up of śikharas, kīrtimukhas and niches. These niches contain mostly figures of Yakshas and Yakshiṇīs. The old parapet is now surmounted by a recent wall of brick and mortar.

It appears that nearly 35 years ago the roof of the temple which was leaky was repaired. On that occasion it was discovered that the roof over the navaraṅga was double and hollow, while the main tower was also hollow and could be entered from the east through a narrow low passage.

The temple has only one tower and that over the main cell. (Pl. III.) The structure is in the shape of a sixteen-pointed star, like the main cell itself and is intact with śikhara, kalaśa, etc. The tower has of course its usual tiers bearing kīrtimukhas on the south, west and north sides with small images in them. These figures are: south—Kṛishṇa dancing, Sūrya; west—Lakshmī dancing and Lakshmī seated.

The tower has the usual projection over the sukhānāsi on which the following sculptures are found:—

South : Saḷa fighting two lions, Lakshmīnārāyaṇa and Kāliṅgamardana.

North : Dancing group : Lakshmīnārāyaṇa, Amaranārāyaṇa.

Front; East : six-handed Kṛishṇa dancing (abhaya, śaṅkha, svargahasta, chakra, lambahasta, and dānahasta).

Below it is a group of Lakshmīnārāyaṇa in sukhāsana.

Further is a Hayagrīva.

The mukhamanṭapa is a rough modern structure of granite built about two generations ago. The navaraṅga doorway which is now

Navaraṅga. covered over with a thick coat of chunām has a well worked lintel. In its centre is standing Viṣṇu and on either side of him are Saḷa and dancing groups with warriors and lions destroying elephants. Above the cornice is a group with perhaps dancing Kṛṣṇa in the centre. The chunām has to be carefully cleaned for further study.

The navaraṅga has nine aṅkaṇas with an extra aṅkaṇa near the east door and narrow *jagati* platforms or stone benches on either side. It has nothing remarkable except its fine pillars and ceilings. The 'jagalis' are now used as store rooms. These should be avoided as soon as a regular store room is built.

Against the west wall of the navaraṅga are two niches with five stone towers above them. In the south niche stands an image of Gaṇapati (tusk, aṅkuṣa, pāṣa and apūpa). In the north niche is Mahishāsuramardinī. Both the images are now covered over with wax owing to pouring of oil, etc.

The pillars on the main square of the main navaraṅga are of the usual round lathe-turned type with fine beaded work. The pillars next to the navaraṅga doorway are star-shaped and of 16 points while the others are 48 pointed. The capitals of the navaraṅga pillars, however, deserve special notice. They have mostly groups of dancing ladies with accompaniments. Some of the ladies however are in interesting poses like the madanikā figures of Bēlūr and in one place Kāḷiṅgamardana takes the place of the dancer. Below the capitals is a fine scroll work and a monkey in one of the convolutions on the north-west pillar is much admired locally. In the corners of the capitals are lions slaying elephants.

Pillars. All the ten navaraṅga ceilings are domed bhuvanēśvaris, finely planned and executed. They resemble very much the ceilings of Sōmanāthapūr. The chief features of the ceilings are noted here commencing from the doorway in pradakṣhiṇa order :

- (1) Above the row of Dikpālakas are rows of lions and turrets and of Yakshas. The ribs of the dome are joined by circular rafters and below the central pendent bud is a swan with its head turned back.
- (2) Circular.
- (3) Star-shaped.
- (4) Circular.
- (5) Curved Śrī-Chakra ; fine design.
- (6) Octagonal.

(7) Square with interlaced band.

(8) Circular.

(9) Circular.

(10) Circular. Below the pendent drop is a small round panel with Kāliṅgamardana.

The south cell has a fine doorway with dvārapālas below, and pilasters in high relief. The lintel has Vēṇugōpāla supported by the usual

South Cell.

Śaḷa and dancing groups. Above the cornice are seven turrets with intervening lions. The cell itself has nothing

remarkable. The image of Vēṇugōpāla which was formerly on its Garuḍa pedestal is said to have been removed to Kannambāḍi. In its place there is now a group of utsavamūrtis with Janārdana in the centre having a consort on each side. The metal images are fine and the kirīṭa of Janārdana has a large but loose top, shaped like the vairamuḍi. The cell roof is flat

The west sukhānāsi doorway is similar to the doorways of the other two cells with Nārāyaṇa on the lintel. The sukhānāsi has nothing

West Cell.

remarkable in it. The garbhagriha doorway is also similar to the sukhānāsi doorway but the image on the lintel is

only half carved. Inside the main cell on the Garuḍa pedestal stands the image of Nārāyaṇa, 4½' high (śaṅkha, padma, gadā, chakra). The image is fine and on the arch are the usual ten avatāras. There are three small chambers adjoining this cell on the south, west and north.

The north cell is very similar to the south one with Lakshmīnarasimha instead of Vēṇugōpāla on the lintel stone. Inside the cell is found

North Cell.

a fine image of Lakshmīnarasimha, an original Hoysaḷa piece. It is much covered over with wax and oil. As

usual, the ten avatāras appear on the tōraṇa.

OTHER BUILDINGS IN THE VILLAGE.

The Basti is a small structure about 100 yards to the north-east of the main temple. Its garbhagriha is of soap-stone and was constructed in 1118 A. D. The navaraṅga and the rest of the

Basti.

building are recent additions. In the main cell are now kept

five small images : three of Pārśvanātha, one of Anāntanātha and one of the 24 Tīrthaṅkaras. Of these the three smaller ones *viz* : the standing figures of Pārśvanātha, Anāntanātha and one of the 24 Tīrthaṅkaras appear to be of the Hoysaḷa period, while the others are of modern workmanship. In the navaraṅga are the corresponding Yaksha and Yakshiṇī, *viz* : Dharaṇīndra and Padmāvatī, which appear to be old.

The Hariharēśvara temple which is now completely ruined has a broken figure of Harihara standing with trident in the right hand, and

Hariharesvara Temple. śaṅkha in the left, the remaining two hands being broken.

The image is fine and was in good condition in 1915. Now it is broken and lies under heavy overgrowth. It should be removed and preserved in the mukhamanṭapa of the Lakshminārāyaṇa temple. It was probably built at the same time as the latter by an officer whose name or whose father's name was probably Harihara. The Viṣṇu image mentioned in the report for 1915 is now missing. To its north-east is an old pond called Okkarane koḷa.

The Āṇjaneya temple is a recent structure of about the 17th century A. D.

Anjaneya Temple. The image is a relievo of the usual rude Vijayanagar type showing Hanumān treading on a rākshasa. In front

stands a granite Garuḍa pillar, about 25 feet high with a tapering fluted shaft, and bearing Garuḍa, Hanumān, Nāga yantra and vaḍagalai-nāma on its base.

Around the town even now runs a fort wall made up of large roundish stones roughly split into two and laid one upon another sometimes

Fort and East Gate. in the cyclopean way. It appears to be a Hoysala structure which might have been repaired and altered in the late Vijayanagar days. It appears to have had a gate directly to the east of the Nārāyaṇa temple. In all, the fort is said to have had seven gates, of which two were large. The east one will, after repairing, be used as the official entrance to the village and a park laid out.

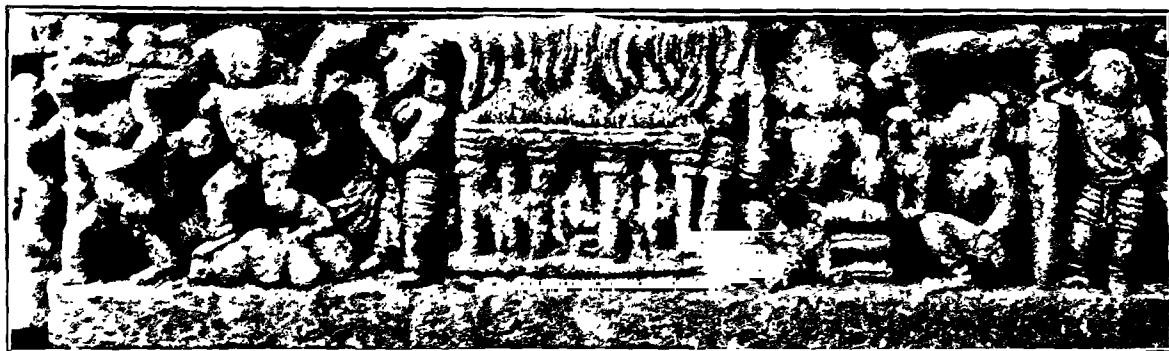
An estimate for putting up a compound wall with a gate and two rooms for the Nārāyaṇa temple was sanctioned in 1927. It is high

Conservation. time that the neighbouring houses are acquired and the compound wall is put up. The rooms which are meant

for the Pākaśālā and the store-room should be built at the south-east and north-east corners respectively and not on the west. The village is in a very dirty condition and the approach to and the neighbourhood of the temple should be kept clean. The present pākaśālā and its passage should be knocked down very early and the soap-stone railing pieces which are lying around the platform should be restored to their places in front of the doorway, those illustrating the story of Kṛishṇa and the Yamala trees being placed to its south.

The pavement in the platform should be reset and cement pointed.

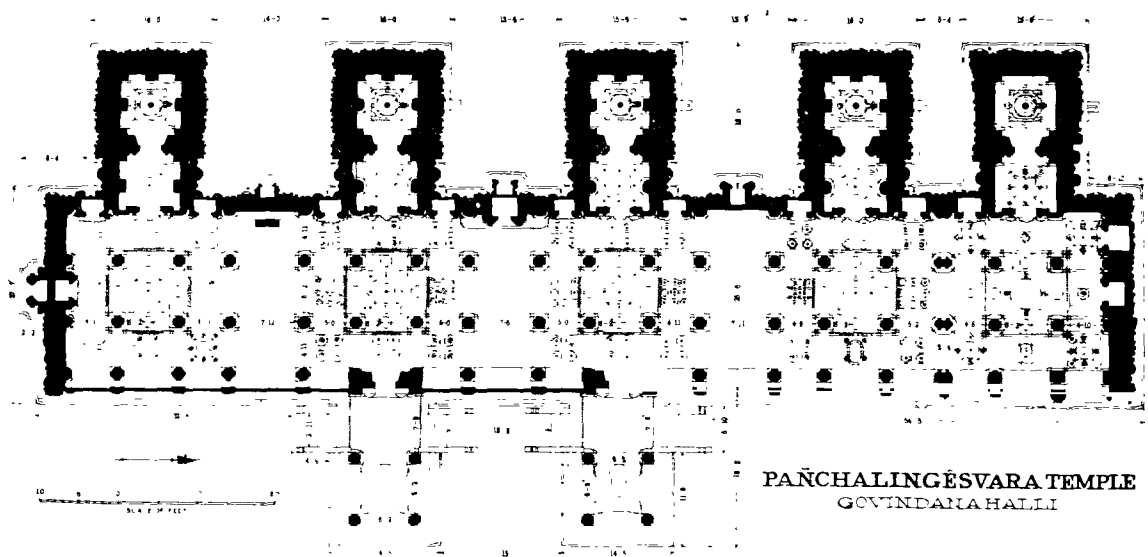
The watchman of the temple who now gets Rs. 2 only may be given Rs. 5 and strictly warned to keep the temple premises clean and carefully, by slow degrees, remove the chunām and wax from its sculptures. It is preferable to appoint a working class man for this purpose.



1. HOSAHOLALU: LAKSHMINARAYANA TEMPLE, RAMAYANA FRIEZE (p. 5).



2. HOSAHOLALU: LAKSHMINARAYANA TEMPLE, BHARATA FRIEZE (p. 6).



PANCHALINGESVARA TEMPLE
GOVINDANAHALLI

GOVINDANAHALLI.

PAÑCHALINGĒŚVARA TEMPLE.

Situation. Gōvindanahallī is a small village about four miles to the north-west of Kikkēri in the Kṛishṇarāḷpet taluk of the Mysore District. The nearest Railway Station is Mandagere on the Mysore-Arsikere line on the bank of the river Hēmāvatī. We must cross the river here to reach the village, and a boat is always available for the convenience of passengers.

General Description. The village was once flourishing and famous for its breed of milch-cows. Its archæological importance at present is due to the fine temple it contains. The Pañchalīngēśvara temple situated in the village is a good specimen of the Hoysaḷa style and belongs to the Doḍḍagaddavallī class of temples. It contains five garbhagṛihas or cells (Pl. IV, 3) and excepting the ruined temple of the same name at Sōmanāthpūr in the T.-Narsipur taluk, this is perhaps the only example of a *quintuple* temple in the Hoysaḷa style of architecture. These garbhagṛihas are all of the same size (7'—6" × 6'—6") and arranged in one line facing the east. In front of each of the cells there is a sukhanāsi measuring 6'—6" × 6'—6", while each of the navaraṅgas measures 18'—0". The first four navaraṅgas are joined together by three connecting corridors, each about 7'—6" wide and the fifth one is directly attached to the fourth. A long hall measuring 120'—0" × 20' is thus formed from one end of the structure to the other. The temple has not been raised on a platform. There are two entrance doorways to it, one opposite the second and the other opposite the third cell. Two porches are built in front of these entrances, each with a stone Nandi in the centre and a flight of steps on either side.

The big inscription stone in the connecting corridor between the first and the second cell does not refer to the construction of the temple but to the grant of some villages to Brahmans by two generals of the Hoysaḷa king Sōmēśvara I in 1237 A.D.,

History. Gōvindanahallī being apparently one of them. There is, however, a clue available within the temple itself which affords sufficient evidence for fixing its date. On the pedestals of the two dvārapālas placed at the sides of the entrance to the navaraṅga, the words "Rūvāri Mallitamma", sculptor Mallitamma, are carved. This name is also met with below many images of the famous temples at Nuggihallī and Sōmanāthapur, which are dated 1249 and 1268 A.D., respectively. It is possible that this temple was constructed somewhat earlier, when the great sculptor was yet a young man.

In the structure itself even the casual observer is sure to notice the want of symmetry. It would be difficult to explain why entrances and porches should have been constructed in front of the second and third cells, while the first cell on the one side and the fourth and fifth ones on the other have no such entrances and porches. But an entry into the temple and a closer examination of the several portions of the structure afford a solution to the question. The temple seems to have consisted originally of only four cells, the last cell to the north having been a later addition or, at any rate, an after-thought. This is borne out by the fact that the temple without the last cell would be quite symmetrical in every respect. Further the connecting corridor which is seen between every two navaraṅgas is absent between the fourth and fifth navaraṅgas, which fact goes to show that the last one did not apparently form part of the original scheme. The arrangement, too, of the ceilings in the first four cells differs from that in the last: in the case of the first four cells, only two of the ceilings are deep ones, and all the others are flat; while the ceilings of the last cell are all deep ones. Moreover, all the free standing pillars of the navaraṅga are plain blocks of stone kept square to a height of 3' and then rounded up to the capital as in the Pañchalingēśvara temple at Sōmanāthapur, and they stand on pedestals which are also plain; while the pilasters along the wall are carved from top to bottom. The two pillars between the fourth and fifth navaraṅgas are, on the other hand, made up of two half pillars after the pilasters mentioned above with rubble masonry hearting which apparently formed part of a wall that existed before. There is also no carving on the outer surface of the screen wall in front of the last cell, while those in front of the other cells have figures carved on them. Similarly, on the three other sides of the same cell rude blocks of stone intended for figure sculpture are left uncarved. These give us further evidence of its hasty addition to the original structure.

The outer wall is divided into panels by small shaft-like pilasters and in each such panel is carved a small turret with either a single or double miniature column supporting it. Images are carved below some of these turrets. Excepting these turrets and images the rest of the wall is uncarved and it is this comparative plainness of the walls that gives a dignity to the building and adds additional interest to the few carvings that are on it.

Outer View, etc.

The basement which is comparatively plain is 3'—9" high from the ground level and carved with the usual moulds. The stones of the towers and of the parapet walls above the drip-stone consist of uncarved blocks of stones and their rude jointing in mortar gives an impression of their reconstruction at some later time. The east facade of the temple consists of eighteen bays and was perhaps quite open originally but is now enclosed by a thin perforated screen wall which sheds a subdued light inside sufficiently strong to illuminate the long hall.

Unlike the temples at Sōmanāthpur, Haḷebīḍ and Bēlūr, very few figures are carved on the outer walls of the temple. Each panel has above it a small turret carved and supported either by one or two small indented square-shaped pilasters. Below some of these turrets figures of gods and goddesses are carved at regular intervals. They are, each of them, about 1' high and mostly damaged and covered over with chunām. At the south end of the outer face of the east wall a fine figure of Gaṇapati surmounted by a beautiful turret is carved and another of Mahishāsura-mardinī is similarly carved at the north end. Female figures with canopies are carved on the large pilasters supporting the beams. Between Gaṇapati and the first porch twelve of the twenty-four mūrtis or forms of Viṣṇu with their names below are carved. Between the second porch and the figure of Mahishāsura-mardinī at the north end, an attempt has been made to carve the remaining twelve forms of Viṣṇu, nine of which, however, are fully carved.

Between every two of the first four cells there is a carved niche on the outer surface of the corridor, with female chauri-bearers at the sides. Similarly there is a niche in the centre of the outer surface of the south wall corresponding to the one that is inside the navaraṅga. All the niches are now empty.

The following images are seen in order on the walls of the temple commencing from the beginning of the south wall:

Wall Images.

First cell: South Wall.—Paravāsudēva; Pārvatī standing (padma, pāṣa, aṅkuśa and phala); Indra and Śachī on Airāvata, going forth to defend Pārijāta; Garuḍa carrying Satyabhāmā and Kṛishṇa; Bali making gift to Vāmana; Trivikrama; Kāḷīngamardana; standing Pārvatī (?) with four hands; Narasiṃha slaying Hiranyakaśipu; Prahlāda accompanied by a male and female figure; Lakṣmī with Garuḍa who has his hands folded; Nārada;

West and north walls:—Tāṇḍavēśvara flanked by Gaṇapati and Brahma to the left and by Subrahmaṇya and Viṣṇu to the right; Lakṣmī-nārāyaṇa in sukhāsana flanked by dancing Pārvatī with Vēṇugōpāla to left and Śārādā with Mahishāsura-mardinī to right.

Outside the corridor on the west there is a vacant niche with a chāmara-dhārīṇī on each side.

Second cell: South Wall:—Bhairava; Durgā; Rāvaṇa lifting up the Kailāsa; dancing Gaṇapati and dancing Sarasvatī;

West Wall:—Gōvardhanadhāri, Rāma and Lakshmaṇa flanked by devotees and Hanumān;

North Wall:—Two monkeys fighting for a fruit; Durgā seated with a drummer on each side, a dancing female figure;

Corridor Wall:—Vacant niche.

Third cell : South Wall :—Harihara ; Paravāsudēva flanked by a consort on each side : Lakshmīnarasimha ;

West Wall :—Yōgānarasimha ; Vēṇugōpāla ; Umāmahēśvara ; a female chauri-bearer ; Nārāyaṇa ;

North Wall :—Dancing Sarasvatī ; a dancing female figure ; Varāha lifting up the earth ; a warrior armed with a sword and a shield ; Garuḍa ;

Corridor Wall :— Vacant niche.

Fourth cell : South Wall :—Viṭṭhala with hands akimbo carrying a small bag in each hand ; Vēṇugōpāla ; Mahishāsūramardīnī ; Kāḷiyamardana ; Arjuna shooting the fish ;

West Wall :—A female figure ; Harihara with Garuḍa and Nandi on pedestal ; Gajāsūramardana ; Umāmahēśvara ; standing Pārvatī flanked by Gaṇapati and Subrahmaṇya ;

North Wall :—A female figure ; Brahma ; Umāmahēśvara seated on Nāṇḍi ; Kēśava ; Mōhinī molested by monkey ;

Corridor Wall :—No niche.

Fifth Cell :—Most of the blocks intended for figure sculptures are left uncarved.

South Wall :—Narasimha killing Hirāṇyakaśipu ; Prahlāda ; Dakṣiṇamūrti with hood, long coat and daṇḍa (staff) ;

West Wall :—Mōhinī ;

North Wall :—Kālabhairava ; Tāṇḍavēśvara ; Yōganārāyaṇa ;

East Wall :—*South portion* : Saṅkarshaṇa ; Garuḍa ; Vāsudēva ; lady receiving a bunch of flowers ; Pradyumna ; Aniruddha ; Purushōttama ; drummer ; Adhōkshaja ; standing Narasimha ; drummer ; lady with parrot ; Hari ; three forms of Viṣṇu unworked ; Śrī Kṛishṇa ; lady with mirror ; Mahishāsūramardīnī ;

East wall : Central part from south-east door northward :—Ten avatāras of Viṣṇu ; Fish ; Tortoise ; Anthropoid Varāha ; lady dressing her hair ; Narasimha standing ; Vāmana ; Paraśurāma ; Śrī Rāma ; lady plucking flowers ; Halāyudha ; Buddha seated ; Kalki on horse back ;

East wall : South Section :—From northward : (Intervening Garuḍas are omitted)—Gaṇeśa, lady with mirror ; Kēśava ; Nārāyaṇa ; lady with parrot ; Mādhava ; Gōvinda ; Viṣṇu ; lady with mirror ; Madhusūdhana ; Trivikrama ; lady with flowers ; Vāmana ; Śrīdhara ; Hṛīhikēśa ; lady with child on hip ; Padmanābha ; Dāmōdara.

These figures have their names carved on their pedestals.

There are in all seventeen niches in the temple of which thirteen are on the inner side and four on the outer side of the walls of the **Images in the Navaranga.** temple. Of the niches that are inside, two are on either side of each sukhānāsi doorway, one each in the centre of the north and south walls, and one, the biggest of the lot, between the second and

third cells forming, as it were, the central axis of the original four-cell scheme. The niche that should have been to the left of the fifth cell is built into the north wall. The images in the navaraṅga are, from the south-east clockwise :—

Bull of the first cell.

- Niche 1. Bhairava (recent) on a swan-pedestal of Śārādā; the seven Mothers
 „ 2. Gaṇeśa
 „ 3. Mahishāsuramardinī on lion pedestal;
 „ 4. Śārādā, Nāgas, Gaṇeśa (under Niche 4)
 „ 5. Mahishāsuramardinī
 „ 6. (Central)-Umāmahēśvara
 „ 7. Gaṇeśa
 „ 8. Mahishāsuramardinī;
 Seven Mothers, Nāgas
 „ 9. Gaṇeśa;
 „ 10. Mahishāsuramardinī
 „ 11. Gaṇeśa;
 Śārādā
 „ 12. Mahishāsuramardinī
 „ 13. Subrahmaṇya
 Bhairava, Mahishāsuramardinī, Nandi (4th cell), Nandi (5th cell); and
 another recent Sūrya pedestal lying in the north-east doorway.

✓ The Saptamātrikā images are very good examples of figure sculpture and are perfect in outline and delicacy of detail.

Śaiva dvārapālas are placed on either side of the entrance doorways in the porches. They are fairly large in size, being about 4' 6" in height and are fair pieces of workmanship. The graceful pose of the body and the clear cut of the features and the several ornaments used mark them out as the work of a skilful artizan. On the pedestals the sculptor has signed himself as Rūvāri Mallitamma. On the panels above the lintels are Tāṇḍavēśvara groups covered over with chunām.

The sukhānāsi doorways are the chief features of attraction in this temple as in many other Hoysaḷa buildings. One of them is flanked by two dwarf dvārapālas above either of whom runs a moulded shaft supporting the projected *chhajja* or drip-stone above the opening. The heavy projected stone of the door-lintel has Umāmahēśvara carved on it. Between the ceiling and the drip-stone is a frieze containing dancing Īśvara with Nandis and the *parivāra-dēvatas* flanked by makaras. A small perforated screen is on either side of the doorway.

There are three different kinds of ceilings in the temple. The ceilings over the five garbhagṛhas and the sukhānāsis and the central ceiling of each navaraṅga are deep, made up of two

Ceilings.

squares placed cornerwise with a lotus flower in the centre. All the ceilings of the navaraṅga in front of the fifth cell are also deep with lotus buds in the centre. All the remaining ceilings are flat and consist of slabs of stones some of which *viz.*, those above the connecting corridors are uncarved, while others are divided either into four or nine squares by moulded bands into each of which full blown lotus flowers are carved. The disposition of flat and deep ceilings is well thought out and uniform so far as the first four navarangas are concerned. But the ceilings themselves are comparatively plain.

About a hundred yards to the west-south-west of the Pañchaliṅga temple, in the centre of the old fort (now disappeared) is a simple, plain and small Hoysaḷa temple of Viṣṇu as Vēṇugōpāla, the image showing poor workmanship. To the north of the Pañchaliṅga temple is a Liṅga temple of Hoysaḷa times and also a tiny temple to its south-east where the old fort gate must have stood.

NUGGIHALLI.

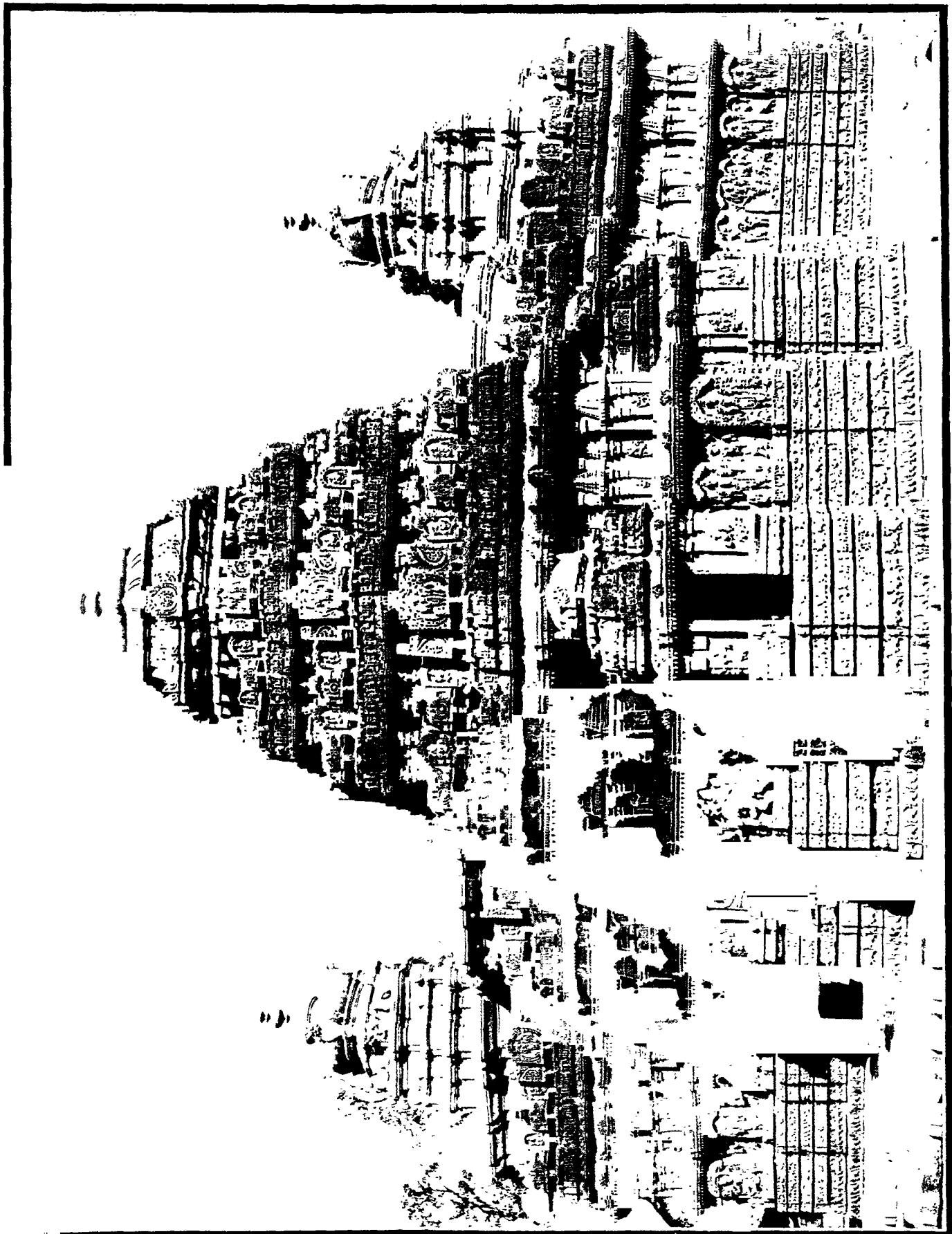
LAKSHMĪNARASIMHA TEMPLE.

(Pl. V.)

Nuggihalli is a village 12 miles north-east of Channarayapaṭṇa. It was once a flourishing town as seen from the inscription Ch. 238.

History. The record states that in the reign of Sōmēśvara Hoysaḷa Bommaṇṇa Daṇṇāyaka made Nuggihalli into an agrahāra under the name Sōmanāthapura and got installed in śaka 1168 Parābhava and Vijaya or 1246 A.D. the gods Kēśava, Narasiṃha and Gōpāla and in 1249 A.D. Kīlaka got installed Sadāśiva. It will thus be seen that the original temple was a Hoysaḷa structure built about 20 years before that of Sōmanāthapur in the T.-Narasipur Taluk. At a later date, very probably during the Vijayanagar period, the present navaraṅga with its square granite pillars was constructed in front of the original porch which has lathe-turned soap-stone pillars and complete eaves. The *hajāra* in front and the pātālāṅkaṇa with 18 sided high fluted pillars are possibly still later constructions belonging to somewhere about 1700 A.D. The south and north towers are also of about the same date and are of brick and mortar. The temple is generally known as the Lakshmīnarasimha temple though the main god is Kēśava.

If we omit from our account the later accretions, (see Pl. VI) the original Hoysaḷa temple appears to have had a mahādvāra or **General Description.** ‘*upparige*’ of soap-stone supported by plain round pillars. Probably as at Beḷavāḍi and elsewhere in front



NUGGHALLI LAKSHMINARASIMHA TEMPLE WEST VIEW (p. 90)

of the mahādvāra stood the two fine elephants which are now in front of the *hajāra*. The elephants are well carved and a horseman is cantering on either side of the trunk of each. Possibly on either side of the mahādvāra there was a mere prākāra wall which enclosed an oblong courtyard as at Belavāḍi. In the west part of the courtyard stood a platform about four feet high on which the temple was raised. This Hoysaḷa temple is in size, quality and plan very similar to that of Hosahoḷalu, the main differences being the following :—

(1) The main cell on its outside is square in plan and is, except for the sukhanāsi and the outer niches, almost of the same size as the other two cells.

(2) The inner *jagali* and extra *aṅkaṇa* near the navaraṅga are absent, while there is a longish porch functioning as a mukhamanṭapa in front of the navaraṅga. Originally only the main cell appears to have had a tower. To make up the balance two recent masonry towers appear to have been built in the Pāllegār days. The want of symmetry between these and the main tower of stone is clearly seen.

(3) The sculptures of this Kēśava temple are of a high order and of the same class as those of Hosahoḷalu and Sōmanāthapur and are probably the work of Mallitamma and his colleagues, the former having signed his name in all the three places.

The platform is almost of the same plan as the main temple including its pillared porch but it has neither elephants nor images supporting it.

Platform.

As usual, around the bottom of the temple wall runs a frieze of elephants which has nothing remarkable about it. The animals are

Elephant Frieze.

caparisoned and generally have two exaggeratedly small men riding on the back of each. The animals are shown playing with their trunks, fighting each other or enemies or busy with their trunks. Many of them have heads too small for their size and the frieze is rather over-crowded with the animals.

The exterior of the temple is here divided into 19 faces as in the plan and the most interesting groups are noted :—

Face 5	....	Elephants wearing armour.
„ 6	....	Fighting each other.
„ 8	....	Two elephants with one head. These occur at most corners.

Above the row of elephants is a frieze of horsemen some of whom are cantering forward, others fighting and still others moving slowly

Horsemen Frieze.

as in a procession. The animals are poorly proportioned, having longish snouts and short thick set legs.

Face 5	....	Horses with armour.
„ 15		Lancers charging.
„ 16		Camels with drums.

Next above is a long creeper scroll with lion faces in the corners and buds, flowers and monkeys, birds, deer etc., in the convolutions. The frieze is neatly executed.

Scroll Frieze.

Above the scroll a mythological frieze runs round the temple in which only the story of the Bhāgavata is narrated though in great

Mythological Frieze.

Face 1. This is now hidden by the additional structure in the Ālvār sannidhi.

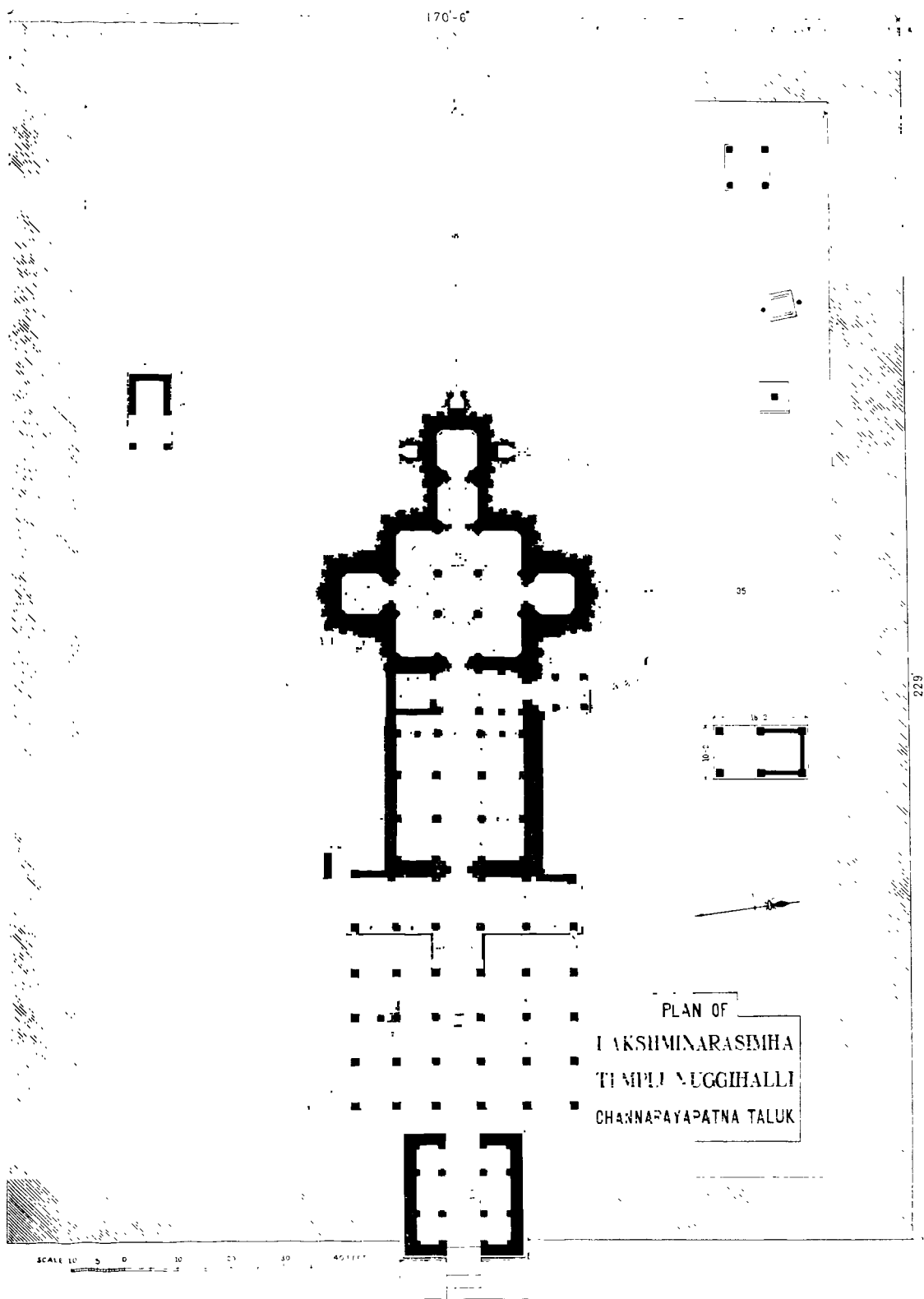
2. (a) An upset cart.
(b) Cowherds take offerings of milk and curds to Śrī Kṛishṇa.
(c) Kṛishṇa shows his open mouth to Yaśōdā.
(d) He is scolded by his mother.
3. Cowherds fight with Indra and the Dikpālas.
4. (a) A royal personage falls at the feet of Kṛishṇa.
(b) Kṛishṇa is rocked in a cradle.
(c) Kṛishṇa kills Pūtānī.
(d) Kṛishṇa kills Śakāṭāsura.
5. (a) He destroys the twin trees and begs for butter.
(b) He dances when given butter which he shares with a cat.
(c) He steals butter.
(d) He is punished by the Gōpīs.
6. (a) He steals butter from carts and from men carrying pots slung (on *aḍḍes*) across their shoulders.
(b) He plays with the cattle and Rādhā in the groves.
(c) He plays with the cowherds who bring milk and butter for him.
7. (a) The last scene is repeated in detail.
(b) He plays with the cowherds while watching the animals.

SOUTH NICHE.

8. (a) Kāṇḍya attacks him in the Yamunā and is slain.
(b) The cowherds celebrate Kṛishṇa's victory by dancing
9. (a) and bring shoulder-loads and cart-loads to Kṛishṇa.
(b) Kṛishṇa lifts up the Gōvardhana
(c) and Indra begs pardon.

WEST NICHE.

10. (a) Kṛishṇa plays on the flute, while the cattle, cowherds and even the gods listen and admire and the girls dance.
11. (a) Kṛishṇa teaches philosophy (?) to the Gōpīs.
(b) Rāsakṛīḍā, the Gōpīs dancing with a Kṛishṇa between every two of them.



- (c) Kṛishṇa runs away with the clothes of the bathing Gōpīs and the latter beg for them.
12. (a) Kṛishṇa fights Dhēnukāsura.
 (b) Kṛishṇa fights Gardabhāsura.
 (c) He is taken out in procession on a chariot.
13. (a) Kṛishṇa slays a rākshasa and is taken in procession with Balarāma, the cattle and cowherds preceding him.
14. (a) Yaśōdā brings up Kṛishṇa; Domestic scenes like rocking the cradle swung on the tree branches, Yaśōdā and the two boys seated playing with a calf, baby Kṛishṇa milching, baby begging for butter etc.
 (b) Akrūra starts with Kṛishṇa and Balarāma in a chariot for Dvāraka.
 (c) Cowherds accompany the chariot with shoulder-loads of milk and butter.
15. (a) Kṛishṇa shows *viṣvarūpa* in the Yamunā to Akrūra and others as Paravāsudēva.
 (b) The chariot reaches the gates of Dvāraka.
16. (a) The dwarf woman meets Kṛishṇa and is cured.
 (b) The festival of weapons: the latter are worshipped in a maṇṭapa.
 (c) Kṛishṇa fights the rākshasas.
 (d) Kṛishṇa's coming is reported to Kaṁsa.
17. (a) Kaṁsa commands his wrestlers to attack and destroy Kṛishṇa.
 (b) Kṛishṇa kills the elephant.
 (c) He slays the wrestlers.
18. (a) Kaṁsa is surprised at the defeat of his wrestlers.
 (b) Kaṁsa is slain by Śrī Kṛishṇa.
19. This sculpture is hidden in the wall.

The row of makaras is of the usual type. The animals have no riders.

Makara Frieze.

The swans are well made and are shown in their natural attitudes. In the corners are shown generally two birds beaking one another.

Swans Frieze.

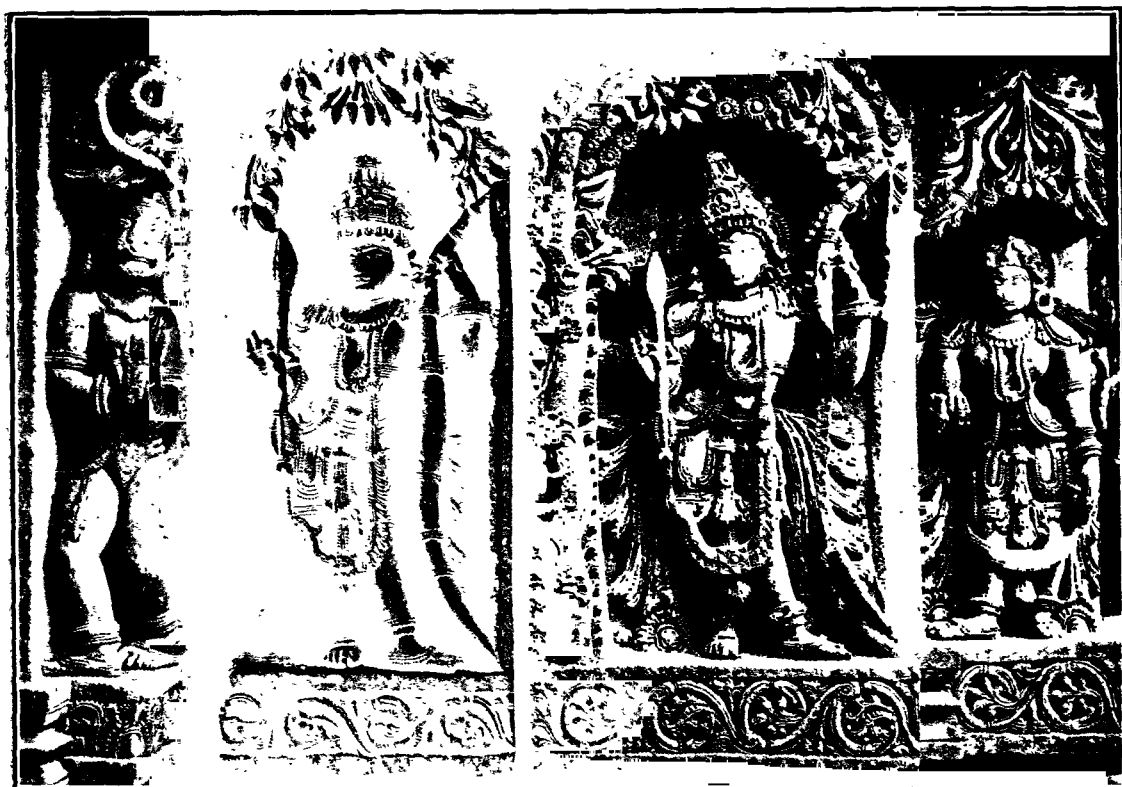
The wall images are of nearly the same size being about 3 feet 3 inches high including the bases and tōraṇas as those at Hosaholalu and Sōmanāthapur and of very nearly the same make.

Large wall Images.

The pedestals form a broken frieze of scroll work with padmas, Garuḍas, lion faces, kīrtimukhas, etc., interrupting the continuity according to circumstances. The bases are bold and well executed and have perhaps

a better character than the similar ones at the Hoysalēśvara temple at Halebīḍ. The tōraṇas above the figures are mostly composed of creepers, turned and twisted into beautiful shapes as at Hosahoḷalu and as on the south cell at Sōmanāthapur. The images have limbs slightly too short and too thick for the height and do not have the light and elegant build of the Bēlūr images since they are in the *navatāla* measure and not *daśatāla* ; but they are beautiful and are finely worked. Those on the southern half of the temple were carved by Baichōja of Nandi while those on the north side were made by Mallitamma. Both these sculptors have signed their names in many places. The chief image groups are named hereunder :—

- Face 1. (1) Kalpavṛksha.
 (2) Mōhinī with Dakṣhiṇāmūrti.
 (3) Kēśava ; imbedded in the wall.
2. (1) Bearded Brahma standing on a fine lotus ; to his right is a lady with chāmara.
 (2) Nārāyaṇa—The 24 forms of Viṣṇu are finely sculptured in order and most of them have their names inscribed on their pedestals in Kannaḍa characters.
 (3) Naked Mōhinī dancing with Dakṣhiṇāmūrti on her right ; the latter wears a *kullāvi* cap, long coat, and sandals and holds daṇḍa and chakra.
3. (1) Dōlōtsava—A two-handed god and goddess, perhaps Kṛiṣṇa with consort being swung on a jewelled swing-board hung with ropes from one ornamented beam supported by two plantain trees. From the tree is hanging a bunch of fruits though their stems are more like those of palm trees ; monkeys are playing on the tōraṇas.
 (2) Rati and Manmatha—A fine group with a horse-headed musician to their right carrying their betel bags (Plate VII, 2).
 (3) Mādhava with Lakṣmī holding bunches of flowers to his left.
 (4) Tāṇḍava-Gaṇapati with 8 hands (tusk, chakra, paraśu, svarga-hasta, śaṅkha, padma, lamba-hasta and apūpa) ; mouse and musical accompaniments below. To his left is a lady with flowers and bowl. A small later shrine is built over Gaṇēśa and hides the view. It is ugly and should be removed.
4. (1) Amaranārāyaṇa or Paravāsudēva seated on Ananta. On pedestal, Kannaḍa inscription : “ Sṛī Ādimūrti dēvaranu Nandiya Baichōja māḍida kaṇḍirē ”. Below the god are Garuḍa, Prahlāda and the gods. To his left stands a goddess with kalāśa and chāmara.



1. RAMA, LAKSHMANA, SITA AND HANUMAN (p. 27).



2. RATI AND MANMATHA (p. 21).

- (2) Gōvinda with consort to his right.
 (3) Yōganarasimha with two consorts and Garuḍa and Prahlāda below
 (4) Viṣṇu with consort.
 (5) Varadarāja seated in sukhāsana (abhaya, chakra, śaṅkha, dāna)
 Kannaḍa inscription : Allāpperumāḷ.
5. (1) Harihara.
 (2) Madhusūdana and his consort ; holds up pāśa and kalāśa.
 (3) Trivikrama with the river Gaṅgā ; unworked.
 (4) Vāmana receiving gift from Bali, with Śukra protesting (to right of Bali).
6. (1) Trivikrama standing with a *Nāga-kanyā* holding a jewelled necklace to his left.
 (2) Bhairava with goblin to his left.
 (3) Durgā dancing with skeleton body and 6 hands : a goblin stands to her right.
 (4) Viṣṇu as Vāmana standing.
 (5) Śrīdhara.
 (6) Two monkeys fighting for a fruit.
7. (1) Gōvardhanadhāri a fine group with a Kannaḍa inscription on the pedestal : “ Hari birida ruvāri giri vajradaṇḍa viridaprasadi mastakaśūla rūvari Naniya Baichōjamādida ruvāra śrī śrī śrī.” On the tōrana monkeys are playing. To the god’s left is a lady admiring her ear-ring in a mirror. (Is it Mōhinī or Lakshmī) ?
 (2) Ugranarasimha with Garuḍa on left, Lakshmī on right and Prahlāda below.
 (3) Hṛishīkēśa—Inscription “ Rishi Kesa ”.
8. SOUTH NICHE (Pl. VIII, 3).
 The figures on the niche walls are small but they are included here for continuity.
 (1) Varāha—seated with consorts—inscription “ Lokarati 5 ke ondu.”
 (2) Inside niche—Durgā in sukhāsana. The niches have one storey only.
 (3) Narasimha—seated.
9. (1) Padmanābha—standing.
 (2) Vēṇugōpāla—well worked.
 (3) Sūrya with adoring ṛishis, accompaniments and guards—A Chhāyā on each side and Aruṇa driving the 7 horses on the pedestal. (Pl. VIII, 2.)
 (4) Dāmōdara.

10.

WEST NICHE.

- (1) Nārāyaṇa seated with consorts.
- (2) Inside niche—Harihara standing (rosary, trident, chakra, bowl).
Here is also kept a small figure of Chaṇḍikēśa.
- (3) Seated goddesses: (a) Pārvatī—(rosary, trident, fruit) inscription—"Rūvāri Mallitammana bāva (?) Bāgiya ruvāri".
(b) Lakshmī seated (rosary, chakra, śaṅkha, gadā).
(c) Śāradā—seated (rosary, daṇḍa, aṅkuśa, kalaśa).

11.

- (1) Saṅkarshaṇa—inscription—"Sankarusana."
- (2) Indra and Śachī on elephant in the Pārijāta battle.
Inscription—Mallitamma.
- (3) Kṛishṇa and Satyabhāmā borne by Garuḍa whose left hand holds the pārijāta branch. The gods are not Kaśyapa and Vinatā though they are seated one on each shoulder.
- (4) Vāsudēva.

12.

NORTH NICHE.

- (1) Yōganārāyaṇa with Lakshmī on left (padma, aṅkuśa, pāśa, padma; Inscription—Lakshmī) and Bhūmī on right (padma, aṅkuśa, pāśa and kalaśa).
- (2) Inside niche—Śāradā seated.
- (3) Hayagrīva seated (yōgamudrā, rosary, pustaka, phala), with Sarasvatī on left and Gaṇēśa on right.

13.

- (1) Pradyumna.
- (2) Dharaṇī-Varāha.
- (3) Vēṇugōpāla (Pl. VIII, 1). This image by Mallitamma may be compared with that by Baichōja on face (9). The former appears to be more graceful.
- (4) Garuḍa.

14.

- (1) Aniruddha with the goddess Ushas on left. The latter is dancing holding her two long braided tresses one in each hand. Ushas appears also with Aniruddha in Hosaholalu.
- (2) Halāyudha.
- (3) Purushōttama.
- (4) Lakshmī dancing with 8 hands (abhaya, padma, chakra, svarga-hasta, śaṅkha, phala, lamba-hasta, dānahasta).
(On left one drummer, and one with davanē on right.)



1. LAKSHMINARASIMHA TEMPLE,
VENUGOPALA (p. 26).



2. LAKSHMINARASIMHA TEMPLE, SURYA (p. 25).



3. LAKSHMINARASIMHA TEMPLE, SOUTH NICHE
(p. 25).



4. DVARAPALA IN THE MANTAPA NEAR KALYANI.

- (5) Mahishāsuramardinī—By Mallitamma.
Inscription—Durgī.
- (6) Mōhinī dancing with cobra in her hands and long ringletty hair falling behind her.
- (7) Adhōkshaja.
15. (1) Kālīngamardana with a Nāgiṇī on each side.
(2) Narasimha standing with lion head.
(3) Arjuna shooting the matsya-yantra with oil bowl below.
Hanuma-dhvaja and Draupadī with garland to left.
16. (1) Lakshmī or Mōhinī—Goddess standing in samabhaṅga with Dakṣiṇāmūrti on right (4 hands—phala, gadā, shield and bowl).
(2) Mōhinī molested by monkey.
(3) Achyuta.
(4) Paraśurāma.
(5) Lakshmīnārāyaṇa in sukhāsana.
(6) Janārdana.
(7) Mother with child on right hip.
(8) Śāradā dancing (8 hands—rosary, phala, aṅkuśa, svargahasta, pāśa, padma, lamba-hasta, pustaka).
17. (1) Hayagrīva with a fallen rākṣhasa on the pedestal. (8 hands—arrows, gadā, chakra, sword, śaṅkha, shield, bow, padma.) It is a rare figure. On his right is a lady with a long tailed bird perched on her right hand.
(2) Upēndra.
(3) Kōdaṇḍarāma (Pl. VII, 1) with Lakshmaṇa and Hanumān on right and Sītā on left.
18. (1) Hari.
(2) Two-handed Viṣṇu seated in padmāsana holding bowl of sweets in the right hand and kalaśa in the left; chakra in field on right, śaṅkha on left, the ten avatāras on the tōraṇa and Garuḍa on pedestal. Inscription: Mallitamma.
19. (1) Śrī Kṛiṣṇa—Covered with chunām.
(2) Kāmadhēnu with umbrella above, a lady attendant on each side and 5 friezes on pedestal, consisting of elephants, horses, nāgas, kalaśas and canopies. Kāmadhēnu is a rare sculpture.

Above the large images runs a cornice-like-shaped eaves and ornamented with small kīrtimukhas and beaded pendants. It looks as if this cornice originally marked the first floor, the portion above being the second floor. It is possible that when the

temples came to be constructed of stone, the two floors were reduced to the present miniature size.

Above the cornice is the usual row of pilasters and canopies under which are small seated figures consisting of gods and heavenly beings.

Small Images under Canopies. The more interesting of these are treated here :—

Face (4) Sūrya with Chhāyā.

(7) Dancing Lakshmī.

(11) to (15) The ten avatāras of Viṣṇu and also

Mandara-Parvata with Vāsuki as rope.

(16) Anantaśayana.

Above these small figures is the usual row of turrets with indented square-shaped, star-shaped and multi-turreted plans, but they

Turrets. are not so elaborate as those of Gōvindanahalli and Sōmanāthapura.

The eaves which are of the usual kind have top ornamentations in the shape of kīrtimukhas and groups of figures, some of which are

Eaves. lions, dancers, monkeys, swans, etc.

Above the eaves is a parapet, more than 4 feet high, made up of rows of larger pilasters whose śikharas and intervening spaces are ornamented with rows of Yakshas and standing forms of

Parapet. Viṣṇu. This parapet covers the sides of the hollow

roof, a peep into which can be obtained from a hole above the outer north niche.

As stated already the north and south towers which are of brick and mortar are of the seventeenth century or even later workmanship and have been put in to raise the temple to the dignity

Tower. of a complete trikūṭāchala but they are out of harmony with the main tower and are a positive danger since owing to their weight the outer south and north walls have been pushed out of plumb. It would be advisable to remove them at the earliest opportunity. The main tower, though square in plan, is of soap-stone and typically Hoysala in design, being composed of three rows of turrets with a stone śikhara on top surmounted by a stone kalaśa. It has the usual projection over the sukhānāsi and it is possible that on it was formerly a Śaṅga group. Its face has a kīrtimukha with Garuḍa in the centre. Below the kīrtimukha is a four-armed Yaksha whose image has been removed from the pedestal, making the sukhānāsi leaky. It should be restored immediately and the joint cement-pointed.

As has been already stated the pātālāṅkaṇa, hajāra and outer navaraṅga of granite pillars are all of later structures. The porch of

Navaranga. the outer navaraṅga, however, is a Hoysala building contemporaneous with the main temple. It has four

round lathe-turned pillars and is remarkable for the absence of *jagali*, and for its complete eaves. Its Bhuvanēśvari or dome has a row of images and lions below with circular rafters. One *aṅkaṇa* on its south has been converted into the Ālvar's sannidhi in which are now placed late Vijayanagar period images of Rāmānuja and others.

The navaraṅga doorway has an interesting lintel on which is a seated Sarasvatī playing on a *vīṇā*, instead of the usual Gajalakshmī.

The navaraṅga is of nine *aṅkaṇas* only without any 'jagali' or doorway *aṅkaṇa* as at Hosahoḷalu. Though Gaṇapati and Mahishāsūramardini are placed in its western wall, they have no niches to house them.

There are only 4 pillars in the navaraṅga of the round lathe-turned type and they are not so elaborately ornamented as those at Hosahoḷalu. The wall pilasters however are of the usual indented square shape.

Pillars.

There are 9 ceilings, the more remarkable of which are here named commencing pradakṣiṇa-wise from the navaraṅga doorway:

Ceilings.

1. Star-shaped gallery and rafters shaped like a star with twelve points.
2. Similar with obtuse angles.
3. Circular rafters.
4. Rounded Śrīchakra pattern with indented corners.
5. Flat roofed with Yaksha panels, and the 8 Dikpālakas below.
6. Square with inset octagon and interlaced band.
7. Star-shaped, with eight points.
8. Circular rafters with Dikpālas below.
9. *Central Ceiling*: Dikpālas below; then lions frieze; then star-shaped gallery; circular rafters above.

The south cell has no sukhanāsi and has on the lintel Amaranārāyaṇa. Most of the doorway is covered with *chunām* which ought to be cleaned. The cell has on a Garuḍa pedestal a fine Vēṇugōpāla whose beauty is marred by a thick coating of wax, which ought to be removed. The image is similar to that of Sōmanāthapur, though smaller and less elaborate. Above is a deep padma ceiling.

South Cell.

The north cell is similar to the south cell but has on the lintel of the doorway Lakshmīnārasimha and above the cornice between makaras Yōganārasimha. Inside the cell on a Garuḍa pedestal is Lakshmīnārasimha seated in sukhāsana. The image is similar to that of Hosahoḷalu.

North Cell.

The sukhanāsi doorway which is covered over with chunām has seated

Lakshmī on the lintel and an uncertain figure between

West Cell.

two haṁsas above the cornice. As in the other cells, here

also is a deep padma ceiling. On the main garbhagriha

doorway the lintel has Lakshmīnārāyaṇa with Kēśava above the cornice. The main

cell which has a small safe room in the west wall has on a Garuḍa pedestal an image

of Kēśava, about 4½ feet high, whose beauty also is marred by wax. All the three

chief images have the ten avatāras on the tōraṇas.

The mahādvāra is a Hoysaḷa structure of soap-stone somewhat altered by

more recent additions. It has the plain round pillars of

Mahadvāra.

the Hoysaḷa period.

1. The compound wall is to be repaired and cleared of trees and levelled.

2. The platform is to be reset with slot and cement pointed.

Conservation.

3. The navaraṅga walls and sculptured portions are to be cleaned of chunām and wax, as also the main images.

4. The holes in the walls, especially the one to the north of the central one are to be closed and the roof given a fresh cement coating.

5. The Gaṇēśa figure in front of the main tower is to be reset.

6. If the engineers find that the north and south towers are too heavy for the walls, these may be removed ; otherwise they may remain.

7. The ground in front of the mahādvāra should be acquired and cleaned.

8. The parapet above the mahādvāra may be removed, opening the main tower to view.

9. The Āḷvār sannidhi may be opened up and provided with a door on the south.

10. The inner navaraṅga is very dark. The question of opening the top of the tower projection of the sukhanāsi providing with a glass roof without disturbing the Garuḍa panel, may be considered.

SADĀŚIVA TEMPLE.

About 100 yards to the east north-east of the Kēśava temple stands the temple of Sadāśiva consecrated in 1249 A.D. It has the old Hoysaḷa structure intact but extensive additions have been made in the late Vijayanagar and Pāḷḷēgar periods. It probably had an *upparige* facing south which has now disappeared except for two soap-stone elephants now in the front *hajāra*.

The mahādvāra is a tall but towerless granite structure of the late Vijayanagar days, on the doorway and pillars of which are engraved relieve images of the Pāḷḷēgar builders. The granite pillars of the pātālāṅkaṇa are interesting because two of them are composite pillars made up of five long shafts each. There is nothing

remarkable in the mukhamanṭapa or in the outer navaraṅga of granite. To the west of the latter a doorway leads to the shrine of Pārvatī, an image of late Vijayanagar or Pālḷēgār times.

In the west part of the large outer navaraṅga is however a small porch of one square borne on two pillars of mixed octagon and star shape. This shape however is peculiar to this temple, the garbhagriha itself being built on a similar plan.

The porch has above the rows of Dikpālas, a round Bhuvanēśvarī with circular rafters. On the navaraṅga doorway lintel is a Nandivāhana group. The existence of this doorway which opens southwards shows that the main entrance of the temple was towards the south.

The navaraṅga is one of nine aṅkaṣas only, with a door to the south and another to the east but none to the north. It has four lathe-turned round pillars and its ceilings have Bhuvanēśvaris or domes of varied design. They are noted here beginning from the east doorway clockwise.

1. Flat, with Tāṇḍavēśvara and Dikpālas around.
2. Dikpālas—16 pointed star-shaped gallery and circular rafters.
3. The Dikpālas are wrongly placed starting with Indra in the south ; above, octagonal gallery with circular rafters.
4. Dikpālas, rounded Śrī-chakra gallery and similar rafters.
5. Flat—similar to No. 1.
6. Square rafters.
7. Dikpālas, star-shaped gallery of eight points and similar rafters.
8. Circular.
9. Dikpālas, mixed octagon and star-shaped gallery and circular rafters.

In the navaraṅga are now placed the following images commencing from the south-east.

1. Sūrya, two-handed, with pedestal and consorts complete.
2. Saptamātrikas with Vīrabhadra and Gaṇēśa but in the place of Chāmuṇḍā is Durgā with mangoose as vāhana.
3. Gaṇēśa.
4. Mahishāsuramardini.
5. Kumāra on peacock.
6. Kēśava standing.
7. Vīrabhadra in sukhāsana (sword, trident, drum, bowl).
- 8 and 9. Two nāga stones.

In the centre of the navaraṅga is the *utsava mūrti* of Sadāśiva standing (abhaya-hasta, paraśu, spear, dāna-hasta), with Gaṇēśa on right and Pārvatī on left. On the pedestal of Sadāśiva is the inscription in Kannaḍa—Gōpāla.

The sukhānāsi doorway has Tāṇḍava Gaṇapati on the lintel and Śāradā above the cornice. This has nothing remarkable except its deep padma ceiling.

The garbhagriha doorway has seated Lakshmi on the lintel while in the panel of the cornice is Pārvatī.

In the main cell is found a liṅga of soap stone on a fine pīṭha. They are about three feet high together.

Outside the eastern door is a small porch with doorways opening to north and south as at Basarāl and Arsikere. The jambs have square perforations. The door frame appears to be a later insertion. The ceiling is flat and has nine padmas but it is Hoysala in character.

To the east of the porch, facing west, is a shrine of Nandi with a fine doorway, the jambs of which are perforated. On the lintel is a fine simhalalāṭa between makaras. The walls of the Nandi shrine are provided with pierced screens and the roof is flat with nine padmas. In the shrine is a fine Nandi, more than four feet high, fully decorated in the usual way. It is now coated with oil and wax.

It will thus be seen that the Sadāśiva temple extends from east to west with the main doorway to the south. Its plan is like that of the Basarāl temple in that it has a Nandi maṇṭapa in front. Like the other temples it had also a high platform which is now just visible above ground. The plan of the garbhagriha is peculiar and unlike that of any other temple. It is an octagon with an obtuse angled star sunk in at each corner and an eight-pointed star-shaped pilaster on the face of each octagon. This kind of outline has not yet been noticed elsewhere in the Mysore State.

The tower (Pl. XIX, 2) which is also completely of soap-stone is peculiar since it is curvilinear in outline with an eight-pointed śikhara on top. On each face of the octagon there are three curvilinear turrets supported on either side by vertical creeper scrolls. On the whole the walls and tower are effective though they have no figured sculptures. The navaraṅga walls, however, are square in plan with a projection in the centre towards the north. On this face, under a canopy, is a seated image, perhaps of Brahma, and the tower over the canopy is also curvilinear and similar in design to the main temple. On the eastern projection in front of the sukhanāsi is a group representing Śaṅga fighting the lion. The walls and roof of the temple are of course double and outside the Nandi shrine is a plain parapet of soap-stone.

The main temple fully deserves to be preserved on account of its peculiar plan and curvilinear tower. The compound should be cleared

Conservation. and excavated to a depth of about three feet revealing the platform. The platform pavement should be reset and cement pointed. The north and south entrances near the Nandi shrine should be opened up, the east doorway of the navaraṅga being provided with a door. The outer navaraṅga should be cleaned and provided with a reset flooring and its doorways on either side of the original porch should be provided with doors. The neighbourhood of the temple should be kept tidy and clean. The towers and roof of the

temple should be cleared of the growing plants. Cement pointing of the tower has been done very unskilfully. It should have been covered with coloured cement. Worship in the temple is often interrupted owing to some disagreement between the archak and the dharmadarśis. The result has been that bats and reptiles have fouled the whole temple. Arrangements should be made for the continuity of worship. It is stated that a large fund belonging to the temple is in the hands of the dharmadarśis. An enquiry may be made and the amount recovered, if possible, since funds are required for repairing the temple.

NADKALASI.

(SAGAR TALUK.)

MALLIKĀRAJUNA TEMPLE.

About five miles to the east-north-east of Sagar, in the jungle, is the village of Nāḍkalasi which has two Hoysaḷa temples. The neighbourhood appears to have been a flourishing town in the Hoysaḷa days. There are a number of vīragals near about as also a Kallumaṭha and other buildings of Ikkēri days.

The two temples are situated side by side both looking northward. The Mallikārajuna temple which is the larger of the two has an open maṇṭapa, a sukhanāsi and a garbhagṛiha, above which there is no tower now.

The outer walls of the garbhagṛiha has nothing peculiar except three plain cornices on the basement and a shallow towered niche on each of the three walls. The eaves have a shallow 'S' form.

The tower which has now disappeared appears to have been similar to the tower of the Sadāśiva temple, *i.e.*, in the form of a stepped pyramid with about five projecting cornices. Nothing more of the old tower remains. It was probably ruined and dismantled in later times.

The open maṇṭapa has a basement ornamented with flowers and turreted pilasters. These turrets are of the stepped pyramid kind with tapering bands bearing floral scrolls receding up, on their faces. Above the row of towers is a slanting railing on the upper edge of which is a long scroll, the interspaces of which bear varied designs like flowers, elephants, swans, monkeys, obscene figures, etc. Between the turrets below are rearing lions.

The maṇṭapa is entered by three passages on either side of each of which must have been formerly an elephant. These animals have disappeared. The maṇṭapa is of the shape of an indented square with an extra aṅkaṇa on the north. It is about 35 feet wide and 45 feet long. It is opened on three sides as in the temples of Beḷavādi, Harihar, etc., while its southern side serves the purpose of a navaraṅga.

Near the south wall are four towered niches containing in order the following images :—

1. The Seven Mothers with their vāhanas on the pedestal ; Vīrabhadra on the right and Gaṇēśa on the left.

2. Gaṇēśa.

3. Mahishāsuramardinī—A fine group in the standing posture.

4. The original image of the fourth niche has been lost. In its place now stands a group identified in the Mysore Archæological Survey Report for 1928 as Umā-mahēśvara. The god stands in tribhaṅga, with the hands thus disposed : abhaya, pāśa (?), bowl, around consort. The consort stands to his left, while behind the deity is a caparisoned horse. A four line Kannaḍa inscription on the pedestal has been copied out. On the girdle of the god is suspended a stone. On the three open sides of the maṇṭapa runs a high stone bench.

The pillars of the maṇṭapa are of two kinds. The 12 pillars of the nave are of the classical lathe-turned and polished Hoysala type. But those forming the outer ring and borne on the bench around are sixteen-sided with deep flutings. There can be little doubt that these two types of pillars have been imitated in the Ikkēri temple. On each of the bell-shaped mouldings of the round pillars are eight fine drawings.

In the northernmost square of the maṇṭapa is found a fine soap-stone Nāṇḍi, beautifully polished. Its dew-lap is marked in conventional waves with inscribed outlines.

The ceilings of the temple are all ornamented with rosettes on the lower surfaces, while their sides bear friezes and flowers. The ceilings are all flat and divided into squares, each bearing a lotus. The rafters of the eaves also are ornamented with flowers, while near their edge is a scroll frieze bearing animals, birds, etc.

The doorway of the sukhānāsi, though simple in design, is a well carved piece bearing Gajalakṣmī on the lintel. On the upper panel is Tāṇḍavēśvara flanked by Brahma and Gaṇapati on the right, and Viṣṇu and Mahishāsuramardinī on the left. Outside each jamb is a pierced stone screen bearing a scroll design, the interspace being occupied by dancers and musicians.

The sukhānāsi has nothing remarkable except that the garbhagṛiha doorway is an ornate piece bearing seven bands of flowers, scrolls and jewels.

The garbhagṛiha is about seven feet square and has a flat līṅga which is about five feet by three feet. The pilasters of the sukhānāsi and garbhagṛiha are all of the indented square type.

SADĀŚIVA TEMPLE.

About ten yards to the right of the Mallikārjuna temple is the temple of Sadāśiva otherwise known as Billēśvara which is called by the local people as Nīlakaṇṭhēśvara or Rāmēśvara.

This temple is in outline almost an oblong, since it has in addition to the garbhagriha and mukhamanṭapa, a narrow pradakṣhiṇā, the sukhānāsi being absent. This plan is rare in Hoysaḷa temples, since the pradakṣhiṇā is usually a feature of the Dravidian style¹.

The outer view of the pradakṣhiṇā which encloses the navaraṅga is quite plain except for the fact that it rises on a corniced basement. Outside the manṭapa, however, is a row of turreted pilasters above which is a slanting railing. The northern face of the railing has a long row of obscene sculptures of men and women acting sexually in various postures, some natural and others perverse. Above these is an ornamental scroll frieze.

The eaves, ceilings and pillars of this temple are more or less similar to those of the Mallikārjuna temple and on the lower mouldings of three pillars is a long Hoysaḷa inscription.

The manṭapa is entered by a passage flanked by elephants and around the manṭapa on its open side is the usual stone bench. On the south-west of the manṭapa is a single niche containing a well proportioned image of Viṣṇu standing as Mādhava (gaḍā broken, chakra, śaṅkha, padma) and in the south-east of the navaraṅga is found a broken Gaṇeśa image and near the entrance a damaged bull.

The garbhagriha is a plain room with a medium-sized līṅga.

The most noteworthy feature of the temple is the pradakṣhiṇā.

The tower over the garbhagriha is of the stepped pyramid kind with a kīrti-mukha on each of its four sides and a projection on the north bearing the Śaḷa group. The north kīrtimukha has an inset image of Tāṇḍavēśvara.

HOLE-NARSIPUR.

LAKSHMĪNARASIMHA TEMPLE.

The Lakshmī-Narasimha temple has a towered mahādvāra, a pātālāṅkaṇa and several shrines like those of Rāmānuja, the Ālvārs, Āṇḍāl, Garuḍa, etc., of the late Nāyak times. Even the outer navaraṅga of the main temple is of the Nāyak period built perhaps by Veṅkaṭappa Nāyaka whose image is kept in the inner navaraṅga. The outer navaraṅga appears to have been constructed with heterogenous materials like an inscription of Perumāḷ Daṇāyaka with the corners lopped off, four rounded soap-stone pillars and a number of indented square pilasters. The oldest part of the temple is that composed of the inner navaraṅga and its three cells. The walls of this portion are constructed of granite unlike the usual Hoysaḷa structures. The dvārapālas are of Vijayanagar workmanship. The platform is not ornamented with deep horizontal shadows, and the eaves which have a short 'S' curve with a row

¹For a similar Hoysaḷa temple see Cousens.

of kīrtimukhas, remind us of the eaves of the Gaṅga period like those of Chāvunḍa-rāya Basti at Śravanabelāgoḷa and the Bhōganāṇḍīśvara temple at Nandi. The sukhānāśis have pierced stone windows also, though of a plain design. The granite pillars in the navaraṅga are also of a novel design, having octagonal shafts covered with floral ornamentation and round wheel-shaped mouldings below the capitals. (Pl. XXI, 2). Excluding the three brick towers which are of the late Nāyak period the stone structure below them may date back to the fourteenth century A. D. when some of the Gaṅga features may also have been imitated. The central ceiling of the navaraṅga has a small soap-stone bhuvanēśvari.

Each of the cells is approached by a sukhānāśi of plain design and low height and plain doorways. But the images inside are of Hoysaḷa workmanship. In the south cell is Gōpālakṛiṣṇa, in the north one Lakshminarasimha and in the west one Nārāyaṇa (śaṅkha, padma, gadā, chakra).

In the navaraṅga are kept an image of Veṅkaṭappa Nāyaka, a broken Gaṇēśa image of Hoysaḷa workmanship, a seated Vishvaksēna and a Durgā of the Nāyak period and the *utsava-mūrtis* of copper which are finely made, though comparatively recent.

MOSALE.

About eight miles to the south of Hassan is a large tank to the south-west of which is a rising ground with the village of Mosale round

General Description.

about its top. At the west of the rising ground are the twin temples of Nāgēśvara and Channakēśava; they are closely like each other in design having each a garbhagṛiha, a sukhānāśi, a navaraṅga and a frontal porch. Each has a fine stone tower. They both face east, but on closer examination it is revealed that instead of being perfectly parallel their axial lines converge towards the east at an angle of about 5°. In front of the northern or Kēśava temple is a landing to the east of which is the basement of a stone pavilion, now disappearing. Both the temples are almost entirely of soap-stone and are typically Hoysaḷa in character. They are highly ornate and deserve a detailed study.

The only large inscription near the temple is on a stone slab partly buried near the gate which records a grant by Ere Kṛiṣṇappa Nāyaka

History.

in 1578 A. D. of certain lands for the maintenance of these temples as also of the Āñjanēya and other temples in the village. There are a number of smaller inscriptions in Hoysaḷa characters on the bases of the wall images. But there is no definite evidence of the date or the occasion of the construction of the temples. From the form of the images and the sculptural work we are led to infer that they might belong to about 1250 A. D., particularly because the ceiling designs are as elaborate and differentiated as those

at Hosaholalu and Sōmanāthapura, unlike the work of the days of Viṣṇuvardhana and Viraballāla II.

It is evident, however, that the founder of these temples was a believer in the equal importance of Śiva and Viṣṇu. It is possible that his name might be Nāganāyaka or Nāgaṇṇa Daṇāyaka.

NĀGĒŚVARA TEMPLE.

The temple appears to have been originally built on a high platform of granite slabs which covered a heavy foundation structure of rough natural stones. These latter are visible around the temple and have given it the stability it has.

Basement. Above the platform is a high basement, 4½' high, with the usual deep-cut lines of shade running between the five rows of cornices. Of the latter, two of the upper ones show roughly shaped square, oblong and cross-shaped mouldings which were evidently meant to be carved in due course with kīrtimukha, makara and kalaśa designs. But the unworked mouldings offer a good contrast to the finely carved sculptures on the walls.

The walls above the basement are elaborately carved with sculptures. On the outer face of the centre of each navaraṅga is a fine niche, now empty. Above each of these the tower is formed by four sets of eaves. The design is interesting.

Wall Images. On the remaining portion of the walls which are cut up into numerous panels by angles edged by pilasters is a row of images about 2' in height. A large number of these are placed under canopies borne on single or double pilasters and surmounted by turrets which have an endless variety of design. Some of these are noticed along with the images. Many other images are placed under tōraṇas above which rise up bands of scroll work similar to those in the walls of Aṃṛitāpura.

The images of the walls of the Nāgēśvara temple are illustrative to a large extent of Śaiva and Śākta iconography. A number of the images bear their names in Kannaḍa on their pedestals and would have been more useful for iconographical study, had they not been so damaged and worn away as they now are. The chief images are named hereunder commencing from the south side of the porch.

East face.—

2. Durgā (?) seated with eight arms (broken) and a serpent below.
3. Durgā standing.
4. Śiva standing, holding, serpent and trident. Two other arms broken.

On pedestal inscription ನಂಞ : Nanṭha.

South face.—

5. Śiva standing (broken) drum, trident, ardhachandrahasta. On pedestal inscription : ದಕ್ಷಿಣ ದೇಶಾಪಾಲಕ Dakṣiṇa dēśāpālaka.

6. Consort of 5—damaged.

7. Eight-armed goddess—seated with buffalo to left.

8, 9, 10, 11. Śakti images damaged.

12, 13. Saḷa groups supporting south niche.

14. Śriyā dēvī : Goddess with elephant. Inscription ಶ್ರಿಯಾ ದೇವಿ Śriyādēvi.

15. Goddess with Garuḍa. Inscription ಲಕ್ಷ್ಮಿದೇವಿ Lakshmī Dēvi.

16, 17. Lady attendants.

18. Seated Kaumārī with peacock and kalaśa.

19. Standing Gaurī (rosary, pāśa, sarpa, padma) Inscription : ಗೌರಿ Gaurī.

20. Māhēśvarī—seated with Naṇḍi (rosary, pāśa, drum and dāna). Inscription : (ಮಹೇ) ಸ್ವರಿ [Mahē] svari.

21. Seated goddess with cobra below (chinmudrā, padma, padma, abhaya).

22. Standing Manōharī (abhaya, javelin, death's head mace, kalaśa) Inscription : ಮನೋಹರಿ Manōhari.

23. Durgā as Rākshasī—seated with eight arms and kalaśa to right and lion to left.

24. Śakti as Vaishṇavī—damaged.

25. Male attendant, standing with folded hands.

26. Damaged.

27. Durgā (damaged) with bhakta to right and lion to left.

28. Durgā standing with sword, spear, pāśa, bowl—(broken).

29. Śiva standing as Vajrabhūta (javelin, trident, drum, broken). Inscription : ವಜ್ರಭೂತ Vajrabhūta—Pl. IX, 2.

30, 31, 32. Ladies—Damaged.

33. Three-headed beardless Brahṇa—(damaged). Inscription : ಬ್ರಹ್ಮ Brahṇa.

34. Three-headed Sarasvatī—standing.

35. Lady attendant, with chāmara

36. Durgā standing as Śāradā (chinmudrā, trident, drum and book).

37. Chitrasēna, damaged. Inscription : ಚಿತ್ರಸೇನ Chitrasēna.

West face.—

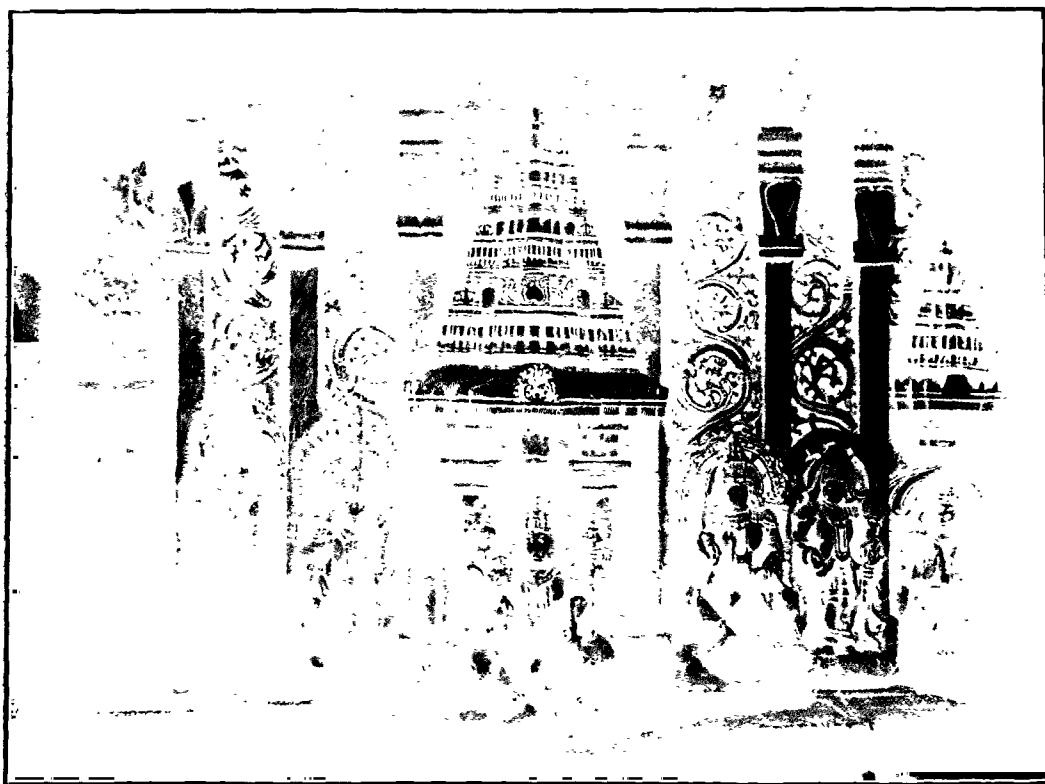
38. Standing Mahākāṇṭha (sword, drum, broken, broken). Inscription : ಮಹಾಕಾಂಠ Mahākāṇṭha.

39. Standing goddess (broken, pāśa, aṅkuśa, phala).

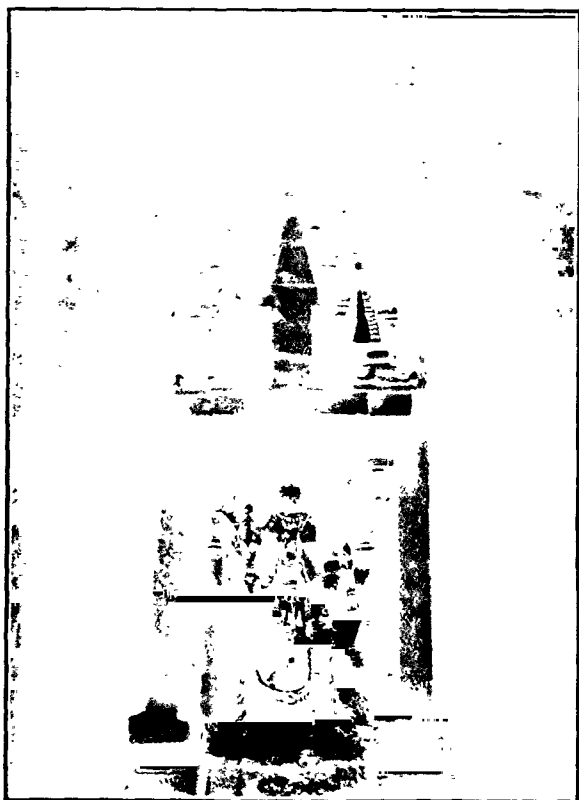
40. Lady attendant.

41. Durgā seated (rosary, drum, trident, dāna).

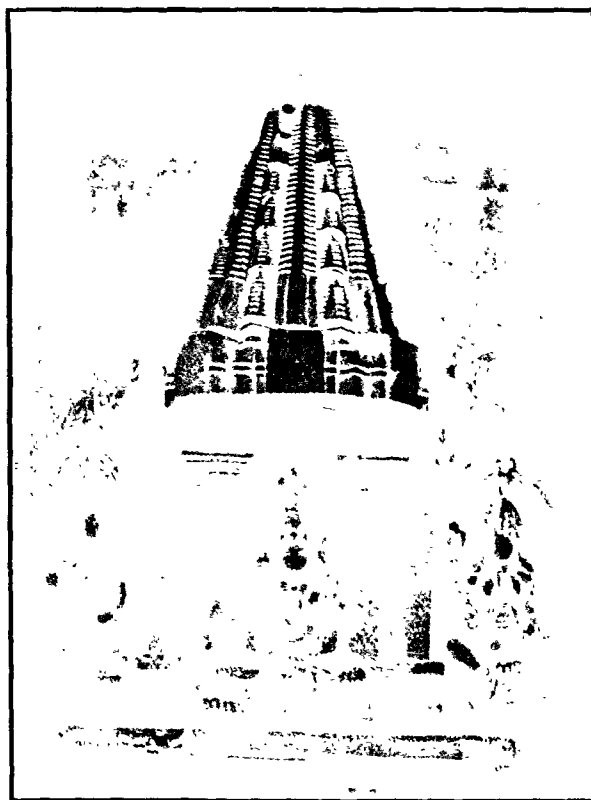
42. Sadāśivamūrti seated in padmāsana with three heads in a row and another



1. CHANNAKESAVA TEMPLE: NORTH WALL (p. 43).



2. NAGESVARA TEMPLE: VAJRABHUTA (p. 38).



3. NAGESVARA TEMPLE: SADASIVA (p. 39).

in front of the kirīṭa, and a cobra above. Ten arms broken. Below, inscription :
ಸದಾಶಿವಮೂರ್ತಿ Sadāśivamūrti (Pl. IX, 3).

43. Lakshmī seated with elephant (damaged).
44. Lady attendant.
45. Disappeared.
46. Śiva standing as Gambhīra (mace-broken, javelin, drum, abhaya.)

North face.—

47. Harihara with drum and chakra. The other two arms are broken.
48. Consort of No. 47.
- 49, 50, 51, 52, 53. Seated Nārāyaṇa in sukhāsana (Inscription: Nārāyaṇa ನಾರಾಯಣ) with Śrī (Inscription: Sriyādēvi ಶ್ರೀಯಾದೇವಿ) and a chauri-bearer to right and Bhū (Inscription: Bhūmidēvi ಭೂಮಿದೇವಿ) and chauri-bearer to left.
54. Standing Vaishṇavī (padma, chakra, śaṅkha, phala) damaged.
55. Śiva standing as Chitradhara (broken, trident, drum, abhaya) Inscription :
Chitradhara ಚಿತ್ರಧರ.
56. Goddess (broken).
57. Pārvatī seated (broken, goad, pāśa, phala).
58. Goddess (broken).
59. Garuḍa kneeling with folded hands.

West face.—

60. Standing Durgā, with bowl and bell ; the other two arms (left) broken.
61. Seated Chakrēśvarī, six-armed (chinmudrā (?) broken chakra, broken, broken).
62. Standing Durgā (phala, javelin, drum, padma.)
63. Śiva seated (rosary, trident, drum, broken.)

North face.—

64. Three-headed seated goddess (rosary, broken, broken, pāśa (?))
65. Durgā seated (rosary, trident, drum, bowl).
66. Seated goddess (rosary, mace, javelin, phala).
67. Vaishṇavī (śaṅkha, padma, gadā and chakra).
68. Śiva standing (abhaya, trident, drum, phala).
69. Male attendant standing with mace in right hand.
70. Lady with chāmara.
71. North niche supported by a Śaḷa group on each side.
72. Lady attendant.
73. Male attendant with abhaya and mace.
74. Goddess with rosary and drum ; remaining two hands broken.

75. Varāha damaged.
 76. Goddess seated in padmāsana. (Vajra, goad, pāśa and phala).
 77. Goddess seated (vajra, trident, broken, bowl).
 78. Goddess standing, arms broken.

East face.—

79. Śiva standing as Mahākāla (rosary, drum, trident, phala). Inscription :
 Mahākāla ಮಹಾಕಾಲ.

80, 81, 82. Broken.

OTHER WALL SCULPTURES.

South face.—

Above Śrī dēvī, etc : vertical scroll bands.

Above Vajrabhūta : tower in North Indian style.

Above Sadāśivamūrti : tower with eight tapering bands, three of which are visible.

Above Chitradhara, north face : tower in North Indian style with ornamental tapering band.

Above the wall is a row of eaves hollowed out inside and with unworked central and corner mouldings. On the south-east and elsewhere figures of monkeys, etc., are carved out in various attitudes.

Eaves and Parapet.

The parapet is composed of four tiers of sculptures which contain swans, Śaḷa groups, makara faces, lions, indecent figures, dancers, etc. The top tier has numerous interesting images like various forms of Śiva, Viṣṇu and Dēvī. Some of these are Tāṇḍavēśvara, Gaḷāsūramardana, Gaṇēśa, Yōgānārasimha, etc.

The stone tower which is an indented square in plan has four sculptured rows rising one above the other, the central panels of which contain various forms of Śiva. On top is a fine stone kalāśa with jewelled and beaded work. The tower has a projection over the sukhanāsi above which is a fine large Śaḷa group. The front panel, facing east, contains a group of Tāṇḍavēśvara.

Tower.

The front porch of the Nāgēśvara temple is much damaged. On its basement are: first, a row of soldiers and indecent figures; then, a frieze of kīrtimukhas; thirdly, scroll bands; and fourthly, a slanting railing with the panels containing images of

Porch.

dancers, musicians and couples.

Two pillars of the rounded lathe-turned type support the roof and are flanked by the usual stone-benches. The ceiling which is an octagon surmounted by a square with a flat slab above has the eight Dikpālakas and musicians with dancing Śiva in the centre.

The navaraṅga doorway whose jambs have dvārapālas supported by chāmara-bearing attendants on the walls has the usual vertical, floral and scroll bands with Umāmahēśvara on the lintel.

Navaranga.

The navaraṅga is a hall, about 20' square of nine aṅkaṇas in the western part of which are six fine niches with towers above them. They contain in order clockwise:

1. A Saptamātrikā panel. The images are beautifully carved and finely finished with vāhanas and tōraṇas. Vīrabhadra with viṇā sits to the right and Gaṇēśa to the left.

2. Śāradā, seated (rosary, goad, pāśa, book). Fine image, though covered over with oil.

3. Gaṇēśa.

4. Mahishāsūramardini—a beautiful group showing the goddess with eight hands standing and spearing the demon (sword, trident, chakra, arrow, śaṅkha, buckler, bowl, holding demon's hair). The goddess' nose and mouth are slightly damaged.

5. A liṅga placed where perhaps a Sūrya image originally stood.

6. Standing Kēśava—a beautiful image.

In the centre of the navaraṅga is a well-carved bull.

The ceilings are from the east clockwise:—

Ceilings.

1. Three concentric circles.

2. Two concentric octagons.

3. Three concentric squares.

4. Two concentric Śrī-chakras with rounded alternate angles.

5. Three concentric rows of horse-shoes similar to Kubatūr ceiling.

6. Three concentric squares.

7. Three concentric circles.

8. Two concentric eight-rayed stars.

9. Central ceiling. The lower part of it has sculptures of Śaiva images, dancers and musicians, and Śaḷa groups, while above are four concentric rows of horse-shoes with angles as alternate petals.

The sukhanaśi doorway whose jambs have perforated screens with Manmatha and Rati below has an Umāmahēśvara group much covered with chunām above the lintel. The sukhanaśi itself is plain but for a flat ceiling with Tāṇḍava-Gaṇapati surrounded by nine padmas.

Sukhanasi.

The garbhagriha doorway which is well carved with floral bands is also covered with chunam and has Gajalakshmī on the lintel. Inside the garbhagriha is a medium-sized linga with a flat head.

Garbhagriha.

CHANNAKĒŚAVA TEMPLE.

The Channakēśava temple is very similar to the Nāgēśvara temple and does not require a repetition of the description. Such features and details as are different are noted hereunder :—

Platform and basement.—Similar to the Nāgēśvara temple except for the landing and the basement of the front pavilion.

Wall images.—In this temple these images are mostly Vaishnava. They are in order from the south of the east doorway:

- 1, 2. Rati and Manmatha.
3. Garuḍa.
4. Kēśava.
5. Saṅkarshaṇa.
6. Bhūdēvī ready to garland Varāha.
7. Dharaṇī-Varāha.
8. Kāliṅgamardana.
9. Lady with garland, perhaps Rādhā.
10. Vēṇugōpāla.
11. Lady with chāmara.
12. Empty niche with a lion slaying an elephant on either side.
13. Lady with chāmara.
14. Prahlāda with flowers.
15. Ugranarasimha.
16. Garuḍa damaged.
17. Janārdana.
18. Lady with chāmara.
19. Seated Mādhava, gadā broken.
20. Śrī Kṛishṇa, seated (śankha, gaḍā, padma, chakra).
21. Lady with chāmara.
22. Gōvardhanadhāri.
23. Standing Viṣṇu with two arms broken (Kēśava)?
24. Garuḍa.
- 25, 26. Dakṣiṇāmūrti admiring dancing Mōhinī.
- 27, 28, 29. Viṣṇu standing (two arms broken) with Garuḍa to right and Lakṣmī to left.
- 30, 31, 32, 33, 34. Yōgānarasimha with Śrī and an attendant to right and Bhū and an attendant to left.
35. Hanumān grinning backward.
36. Aniruddha standing.
37. Mādhava standing.

38. Garuḍa.
 39, 40, 41, 42, 43. Viṣṇu seated as Varadarāja with a consort and an attendant on each side.
 44. Garuḍa.
 45. Mādhava seated.
 46. Śrīdhara seated.
 47. Garuḍa.
 48, 49, 50, 51, 52. Nārāyaṇa, seated with a consort and an attendant on each side (Pl. IX, I).
 53. Disappeared.
 54. Mādhava, standing.
 55, 56, 57. Gōvinda, seated with an attendant on each side.
 58. Garuḍa.
 59, 60, 61. Saṅkarshaṇa with two consorts, one on either side.
 62. Trivikrama.
 63. Bali and Vāmana.
 64. Garuḍa.
 65. Hari, seated.
 66, 67. Dakṣiṇāmūrti and Mōhinī.
 68. Achyuta, standing.
 69. North niche with a female attendant on each side.
 70, 71, 72. Damaged.
 73. Pārvatī, seated (damaged).
 74. Brahma (damaged).
 75. Lakṣmīnārāyaṇa, seated.
 76. Janārdana.
 77. Lakṣmī (damaged).
 78. Kāliṅgamardana (damaged).
 79. Vāmana (damaged).

Eaves.—Similar to Nāgēśvara.

Parapet.—Similar to Nāgēśvara except that most of the chief images are Vaiṣṇava, though Bhairava and other Śaiva images also appear here and there.

Tower.—Similar to Nāgēśvara with Vaiṣṇava images.

Porch.—This is also similar to the one in the Nāgēśvara temple except for the ceiling design which is an octagon with inset circle.

Navaraṅga.—The navaraṅga doorway has an unfinished lintel. The tops of the navaraṅga niches have a different design, there being sets of three or five towers instead of the single ones. The images contained in them are: Lakṣmīnārāyaṇa, seated (Aniruddha); Sarasvatī, seated—the face is beautiful;

Gaṇēśa; Lakshmī, standing with four arms (padma, chakra, śaṅkha, phala); Lakshmī seated with four arms (pāśa, śaṅkha, chakra, kalaśa); Yōgānarasimha.

Ceilings.—From the east clockwise:—

1. Concentric circles.
2. Concentric sixteen stars, fine effect.
3. Concentric octagons.
4. Concentric Śrīchakras.
5. Concentric octagons.
6. Concentric squares with fine ribbed effect.
7. Concentric eight-pointed stars.
8. Concentric octagons.
9. Central ceiling. Three concentric rows of horse-shoe arches with a central padma and pendant. Fine design.

Sukhanāsi.—The jambs have below the perforated screens, instead of the dvārapālas, boys blowing conches with ladies waving chāmaras behind them. Above the lintel is Viṣṇu seated as Trivikrama. The sukhānāsi ceiling is flat and has Ugrānarasimha with dancers around him.

Garbhagṛīha.—In the garbhagṛīha under a shallow lotus bhuvanēśvari and on a Garuḍa pedestal stands a fine image of Kēśava, about 6' high, with tōraṇa. The god is supported by a consort on each side and stands under a tōraṇa which has the usual ten avatāras of Viṣṇu. Of these Buddha is seated naked in yōgāsana, while Kalki rides a horse, sword and buckler in hand. The image is on the whole a good piece of sculpture.

1. The earth around the temple should be excavated and brought to a level with the stone platform below the basement, the extra

Conservation Note. earth being thrown into the pit on the north and the low ground on the south.

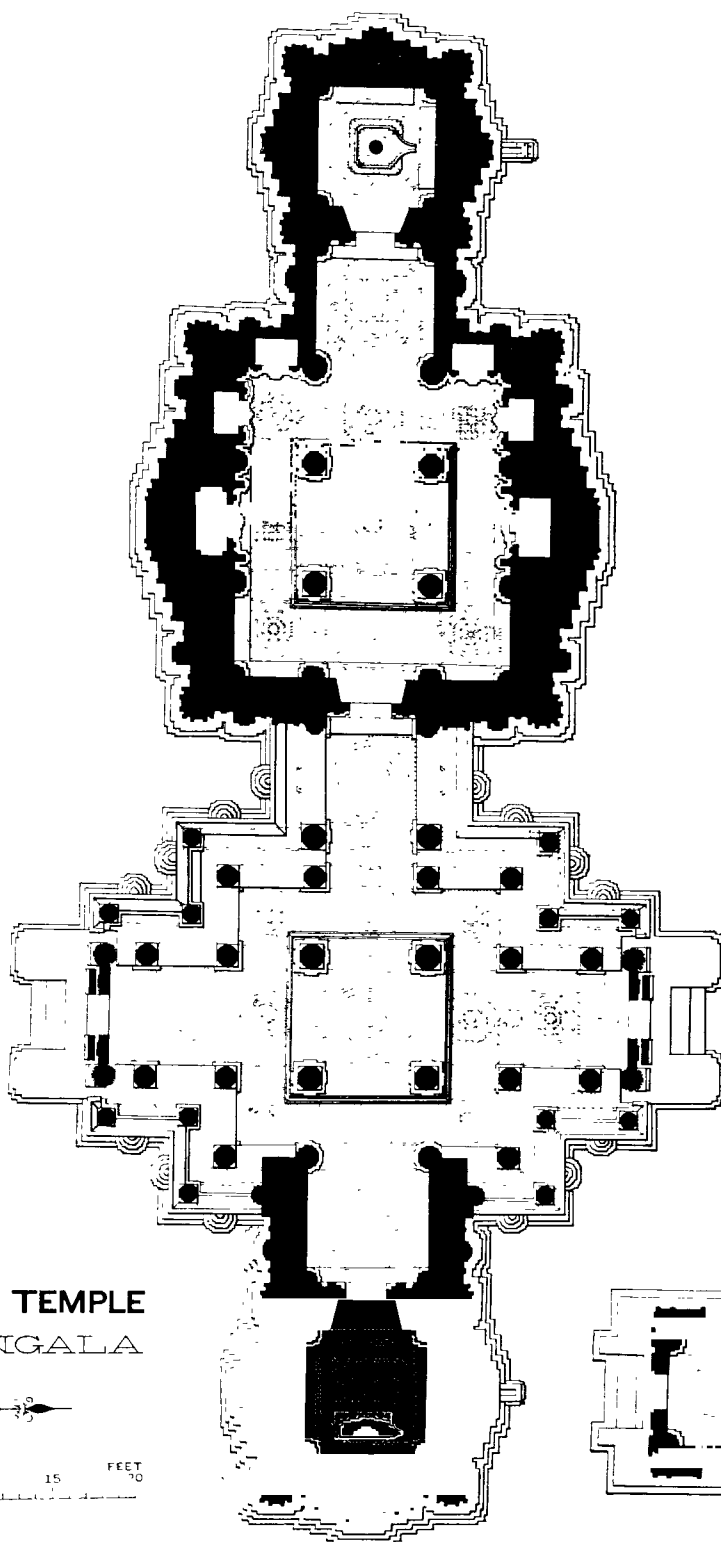
2. The compound should be extended symmetrically on all sides, particularly on the north and a compound wall put up with a gate in the middle on the east.

3. The chunām coating of the sculptures should be carefully scraped and removed.

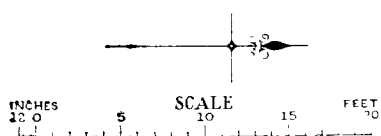
4. The roof of the Nāgēśvara temple is badly damaged and should be repaired so that water does not enter the hollows between the double roofs and the double walls.

5. The front porch of the Nāgēśvara temple should be reset since it is bending forward.

6. The side walls of the navaraṅgas of both the temples appear to be inclining forward and going out of plumb. This is indicated by fissures adjoining the



BÛCHÊŚVARA TEMPLE
KORAVANGALA



sukhanāsi doorways. These walls should be carefully examined by the D.P.W. and if no other improvement is possible they may be supported with stone pillar buttresses. The latter would no doubt be ugly but may be put in if the walls are in danger of falling.

7. The road leading to the temple may be cleared and connected with the main Hassan-Holenarsipur road so as to allow the cars and busses of visitors to approach the temple.

KORAVANGALA.

(HASSAN TALUK).

BŪCHĒŚVARA TEMPLE.

The village of Kōravangala which is situated in the midst of a sandy high land, six miles to the north of Hassan, has three temples of the Hoysaḷa period, the largest of which is the Būchēśvara temple. The latter is a fine building in a good state of preservation and consists of a towered garbhagriha, a noble sukhanāsi, a navaraṅga, a mukhamanṭapa connected to the main shrine by a porch and a Sūrya shrine to the east of the mukhamanṭapa. (Pl. X.) Thus the building contains all the elements of a well-developed Hoysaḷa temple. The shrines are squarish in plan while the manṭapa is an indented square. The temple is very ornate; its sculptural work closely resembles that of Moṣaḷe.

There are several inscriptions in the village. But E. C. V. Hn. 71 which is set up prominently to the south-east of the temple is the one which is concerned most with the temple. It mentions how Būchirāja (colloquial for Bhūtanātha rāja), a

Brahman officer belonging to a family in the hereditary service of the Hoysaḷa king Narasimha I, got it constructed and consecrated in 1173 A. D. in commemoration of the coronation of Ballāḷa II. This officer was the youngest brother of a large family whose other members constructed the other temples in the place. The Bhairava temple on the north-east is perhaps a later construction, though also of the Hoysaḷa period. The temple is now very nearly as it was at the time of construction and has not been tramelled and marred by later structures.

The walls of the main temple and the Sūrya shrine are very similar in structure and may be dealt with together. The height on which the present temple stands suggests the view that it is constructed on a high platform now concealed in the ground. Above the platform is a basement of the usual five cornices, two of which bear square, cross-like, etc., mouldings unworked like those at Moṣaḷe.

Above the basement is a row of sculptured figures standing as at Mosale and Jinanāthapura under turreted canopies borne on one or two pilasters, all under vertical scroll bands. The towers are of the usual varied shapes, though they are perhaps less elaborate than those at Mosale and Sōmanāthapur. The images are about 15 to 18 inches long and have a tendency to be shortish and wanting in slimness. The more important of them are noticed hereunder commencing from the south of the main navaraṅga doorway and running clockwise :—

East Face.

1. Sarasvatī standing (rosary, goad, pāśa, pustaka).
2. Gaṇeśa dancing, with mouse on pedestal.
3. Arjuna shooting the fish target. (Pl. XI, 4.)
4. Pārvatī standing (drum, trident, goad, pāśa).

South Face.

5. Bhairava.
- 6, 7. Hiranyakaśipu orders his soldiers to chastise Prahlāda. (Pl. XI, 3.)
Kannada inscription ಪ್ರ ದ್ರೋಜಾ [ʔʔ] pra droja [ʔKa].
- 8, 9, 10. Prahlāda is tortured with fire, elephants, ropes (?), cobras.
11. Narasimha appears to Hiranyakaśipu in a pillar.
12. Ugranarasimha slays Hiranyakaśipu and is flanked by Lakshmī and Prahlāda.
- 13, 14, 15. Musicians celebrate Narasimha's victory.
16. Bhairava.
17. Kāpālīka.
18. Dēvī with padma and kalaśa.
19. Gajāsuramardana, dancing.

West Face.

20. Śvētavarāha trampling on demon.
21. Lakshmī standing.
22. Sūrya.
23. Mōhinī dancing, molested by monkey.

South Face.

- 24, 25, 26. Trivikrama with Śrī and Bhū.
- 27, 28, 29. Kōdaṇḍarāma with Lakshmaṇa and Hanumān.
- 30, 31, 32, 33. Umāmahēśvara (Pl. XII, 1) seated supported by Brahma with Śāradā on right and Kēśava on left.
34. Durgā with sword and kalaśa.
35. Śiva standing as Dakṣiṇāmūrti (rosary, pāśa, phala and pustaka).



1. SARASVATI (p. 50). x



2. GANAPATI (p. 50).



3. PRAHLADA AND HIRANYAKASIPU (p. 46).



4. ARJUNA SHOOTING AT THE FISH (p. 46).

West Face.

- 36, 37. Standing god and goddess (damaged)—Manmatha and Rati (?).
38. Couple at love—kissing.
- 39, 40, 41. Dharanī-Varāha with consorts.
42. Dakṣiṇāmūrti with long coat and discus.
43. God standing—damaged.
44. Śiva standing (rosary, trident, drum, phala).
45. Similar to 44.
46. Sarasvatī—standing (phala, rosary, kalaśa and pustaka).
47. Sarasvatī—standing (vīṇā played by two hands. In the other two hands, rosary and pustaka).
- 48, 49, 50. Tāṇḍavēśvara with Dēvī to right and drummer to left.
51. Damaged.
52. Goddess with padma and phala.
53. Damaged.
54. Conjugal couple indecent.
55. Mōhinī dancing.
56. Dēvī dancing, drum in right hand and bowl in left.
57. Lady with pet parrot perched on left hand and fruits in right.
58. Kālī as Kāpālikā—naked.
- 59, 60. Pradyumna with Lakshmī.

North Face.

61. Anantaśayana with Brahma springing from navel.
62. Kāṭiṅgamardana.
63. Vēṇugōpāla.
64. Kṛishṇa as Navanītachōra.
65. Nāga and Nāgiṇī with tails entwined.
66. Vāmana receiving gift from Bali.
67. Trivikrama with right leg lifted to Brahmālōka and the river Gaṅgā flowing down.
68. Rāvaṇa lifting Kailāsa—Fine tower above.
- 69, 70. Mōhinī dancing with Dakṣiṇāmūrti admiring.
71. Bhairava.
- 72, 73, 74. Gōvardhanadhāri with Garuḍa to left and Lakshmī to right.
75. Umāmahēśvara as Nandivāhana.

East Face.

76. Bhairava.
77. Virabhadra with mace in right hand.
78. Shaṇmukha with peacock on pedestal.
79. Mahishāsura-mardini.

WALL OF SŪRYA SHRINE.

North Face.

- 80. Goddess standing holding padma.
- 81. Mōhinī molested by monkey.
- 82. Sarasvatī (damaged).
- 83. Śiva standing (damaged). Many of these figures are unfinished.
- 84. Lady feeding parrot.
- 85, 86, 87, 88, 89. Durgā dancing—flanked by musicians.
- 90. Lady with cymbals.
- 91. Chandra—standing.

East Face.

- 92. Sūrya standing.
- 93. Lady with chāmara.
- 94, 95, 96, 97, 98. Gaṇēśa dancing with musicians accompanying (Pl. XI, 2).
- 99. Lady with padma and phala.
- 100. Sūrya.

South Face.

- 101. Sūrya with seven horses on pedestal.
- 102. Manmatha.
- 103. Gajēndramōksha. Immersed in water sits a yōgi. Above him in water is a crocodile holding fast to the hind leg of an elephant which offers a lotus with its lifted trunk to Viṣṇu. Above: Viṣṇu riding on Garuḍa strikes the crocodile with his discus and releases the imprisoned angel.
- 104, 105, 106. Umāmahēśvara in sukhāsana with attendants.
- 107. Chain of destruction—A gaṇḍabhēruṇḍa carries off a śarabha which holds a lion which holds an elephant in whose trunk is held a python which has half swallowed a deer. The whole chain hangs in the air while a sanyāsi and a boy look up in amazement.
- 108, 109, 110. Two-handed god with lady attendants.
- 111, 112, Mōhinī and Dakṣiṇāmūrti—damaged.

All round the temple including the maṇṭapa runs a row of eaves projecting about 18," highly arched inside and with no imitation of wood-

Eaves and Parapet.

work below. The parapet which perhaps stood originally above it is now represented over the maṇṭapa and the Sūrya shrine only by a single cornice bearing the toothed ornamentation. But over the main temple the full parapet is standing with its row of sculptured lions, Śaḷa group, makara faces, and kings in court below, and its top row of kīrtimukhas and tōraṇas sculptured with the figures of Yakshas, Bhairavas, Mōhinīs, etc. The more impor-

tant of these figures are on the south, Yōgānarasimha, and on the north, Umāmahēśvara.

The tower of soap-stone is similar to those at Mosale and is made up of four tiers of turrets bearing numerous sculptures like those of the parapet. On its north is a panel showing Indra on the Airāvata. Over the eastern projection of the tower is a fine large Śaḷa group and on its east face the usual Tāṇḍavēśvara.

Tower.

The mukhamanṭapa has an ornate base of several cornices with attached turreted canopies housing Yakshas. One of the cornices has a creeper scroll, while above them is the usual row of turreted, eight-pointed, star-shaped pilasters with lions above and sculptured images, musicians, dancers, ladies, gods and goddesses in the interspaces. The slanting railings above have unsculptured panels.

Mantapa Basement.

The entrances to the manṭapa and especially the south one have an imposing appearance being supported by a soap-stone elephant, a dvārapāla and a chāmaradhārīṇī on each side. The last named images have behind them eight-pointed, star-shaped pillars with floral scroll bands running up vertically against the indented angles. These pillars, though small, are similar in design to the Mōhinī pillar at Bēlūr and to the front pillars of the smaller temple at Pushpagiri. The north doorway with similar designs has now lost its elephants.

Entrances.

The manṭapa which is an indented square shape in plan has its central aṅkaṇa surrounded by eight smaller aṅkaṇas. From these four single aṅkaṇas extend east, south, west and north, while all around excluding where the passages exist runs a stone bench with a slanting railing at its back and floral and pilaster ornamentation on its inner face. The extra aṅkaṇa on the east serves as an open sukhanāsi for the Sūrya shrine and the one on the west as a porch to the main temple.

Mantapa : Inside.

The pillars which are of three different sizes are all of the bell-shaped lathe-turned type. The only exceptions are the banded star-shaped pillars supporting the north and south entrances to the manṭapa.

Pillars.

The ceilings, which are all deep domes have an interesting variety of design mostly without figure sculpture. Their corner stones have deeply carved lion faces, while their sides have ornamental beaded work and pendants. Some of the chief domes may here be mentioned commencing from the centre proceeding eastward and running clockwise, on the first circle and then on the second.

Ceilings.

1. Central: Three concentric navagons with large pendant.
- 2 to 9. Concentric circles, navagons or septagons.

10. Flat ceiling.
11. Near south entrance—concentric circle.
12. Porch-ceiling—concentric circles of horse-shoe arches.

The Sūrya shrine is a part of the original structure which is entered by an unfinished doorway. The dvārapālas who bear in addition to lotuses and maces the bow and arrow (right) and the goad and musala (left) are unique. The Sūrya shrine ceiling is

Surya Shrine.

flat with a haṁsa in the centre. The image of Sūrya stands about 6' high from the ground. It stands upon a pedestal with Aruṇa and his seven horses. It is a finely worked image, well proportioned and fully ornamented. Its two hands hold padmas. On each side of it is a Chhāyā shooting arrows, while on the tōraṇa are seated the twelve Ādityas.

The navaraṅga is entered by a doorway which has Śaiva dvārapālas below, floral and scroll bands and pilasters on the jambs, Gajalakshmi on the lintel and five turrets above the eaves-like cornice. The navaraṅga which is about 20' × 20' in area is a hall of nine squares, which has six wall niches as at Mosale. Of these the three on the north have lost their

Main Shrine :

Navaranga : Pillars, Ceilings.

original images, while those on the south preserve the finely carved original figures in this order :

1. The Saptanātrikās with vāhanas below, tōraṇas above, Vīrabhadra to right and Gaṇēśa to left. It is a fine piece, inferior only to the one at Mosale;
2. Sarasvatī (Pl. XI, 1) seated with rosary, goad, pāśa and pustaka—a beautiful image;
3. Gaṇēśa (Pl. XI, 2) fine figure ; the head is very natural.

The four pillars of the navaraṅga are of the usual bell-shaped lathe-turned type, with nothing remarkable about them.

The ceilings, however, are all dome-shaped and interesting. They are:—

1. Central—above the eight Dikpālakas is a gallery with unsculptured panels, the dome being supported by three rows of concentric octagons ;
2. Near east door : Concentric circles.
3. Octagons.
4. Square within square.
5. Srīchakra.
6. Octagons.
7. Squares.
8. Concentric horse-shoe circles.
9. Star-shaped gallery with octagon above.

The sukhanāsi is open on the east and has a flat ceiling of padmas. The garbhagriha doorway is similar to the navaraṅga doorway, but with unsculptured vertical bands. The garbhagriha (8' × 8') has nothing remarkable about it and contains a black flat-headed liṅga which rises about 3' from the ground.

**Sukhanasi and
Garbhagriha.**

On the whole the similarity between the work at Kōravaṅgala and that of Mosale is so great that it is difficult to escape the conclusion that their designer was the same person.

In the north-east corner of the compound of the Būchēśvara temple is a soap-stone shrine of Bhairava with a small sukhanāsi and garbhagriha. It is also a definitely Hoysala structure, though the outer walls are plain. The image of Bhairava which stands about 5½' from the ground shows the god holding sword, trident, drum, and bowl with head, and treading upon a beheaded victim, while the attendant goblins accompany with weird music and a dog licks the blood dripping from the severed head. Its face is now damaged, but it is a tolerably good image.

1. The building has been recently conserved. A few improvements may, however, be suggested. The houses on the south should be acquired and the compound extended, with a gateway from the east or south-east leading directly from the road.

Conservation.

2. The railing stones of this temple which are lying about near the tank and elsewhere may be restored to their original positions and a good lamp may be provided for use in the navaraṅga.

3. The Village Panchayet may be encouraged to make a park in the ground between the Būchēśvara and the Nāgēśvara temples to the east of the tank and the cart-track connecting with the high road may be improved and made useful for cars.

4. The pond to the north-east of the Gōvindēśvara temple which appears to be the only source for the supply of drinking water to the village may be rebuilt with the ancient stones lying about it.

5. The sculptured pieces thrown about in various parts of the village may be collected and stored in the Būchēśvara temple compound.

NĀGĒŚVARA AND GŌVINDĒŚVARA TEMPLES.

The Būchēśvara temple appears to have developed several elements which were already found in the Nāgēśvara and Gōvindēśvara temples which had been built a few years previously. Both these temples are rather small in size and though ornate, they are much plainer than the Būchēśvara temple. They are now

in a state of advanced ruin and it is doubtful whether anything could be done to save them. Two porched doorways with inside verandahs lead us into the compound in which the two temples are situated almost like twin temples. (See Pl. XII, 2 and 3.) But their designs are different. The Nāgēśvara temple has a garbhagṛiha, an open sukhanāsi, and a navaraṅga of nine aṅkaṇas, the doorway of which lies ruined closeby. But instead of a porch it has at a distance of about 10' to the east a fine indented square-shaped pavilion with niched towers flanking its entrances. It has twenty-four pillars, all of the bell-shaped type.

But the Gōvindēśvara temple which is to the north of the Nāgēśvara temple has a garbhagṛiha, an open sukhanāsi and a navaraṅga of nine aṅkaṇas whose finely sculptured door is approached through a porch with entrances from the north and south. To the east of the porch is a small Sūrya (?) shrine whose sukhanāsi doorway is finely designed, though small, and is supported by perforated screens on the jambs. Both these doorways deserve to be removed to a museum along with the towered niches of the Nāgēśvara maṇṭapa. The Gōvindēśvara porch has a ruined dome with octagonal ribs; the central pendant, however, is missing. The outer wall of the Gōvindēśvara temple is ornamented with finely designed turrets borne on single or double pilasters.

1. The buildings and compound should be cleared of all plants and a com-

Conservation Note. pound wall put up.

2. They are protected monuments and people committing nuisance should be severely punished.

3. The buildings must be allowed to remain as they are without being further ruined.

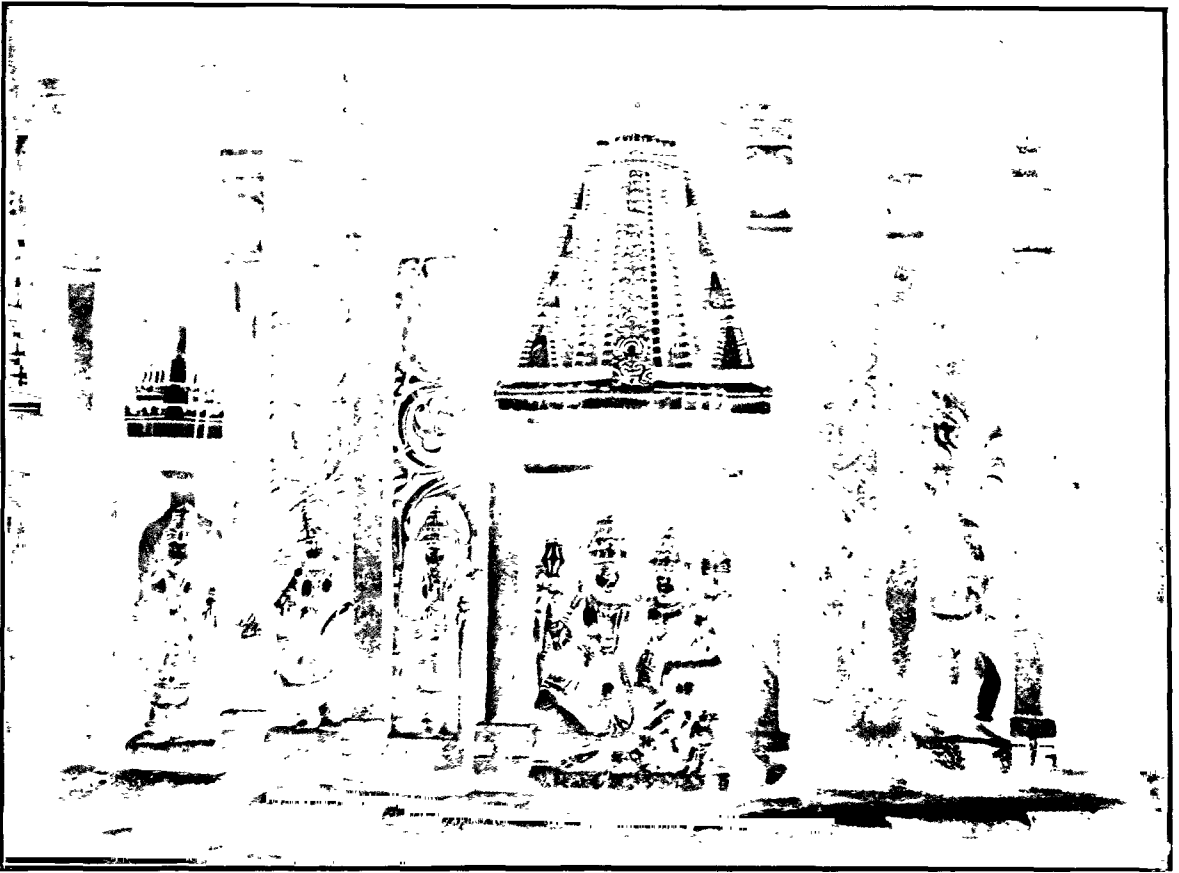
HARNAHALLI.

LAKSHMĪ-NARASIMHA TEMPLE.

Hārnaḥaḷḷi, more correctly called Hāruvanahaḷḷi, is a large village, about five miles to the south of Arsikere on the main road from

General Description. Arsikere to Hassan. It has the remains of two fortifications, one of the 13th century and another of the 17th century, the latter being in places superimposed on the former. It has several temples two of which are large soap-stone structures of high artistic merit. The Kēśava temple which formed the centre of the old Hoysaḷa town is situated on the top of a height while the Sōmēśvara temple is built about a furlong to its east-north-east close to the north-east corner of the Hoysaḷa fortification whose large boulders are now collapsed.

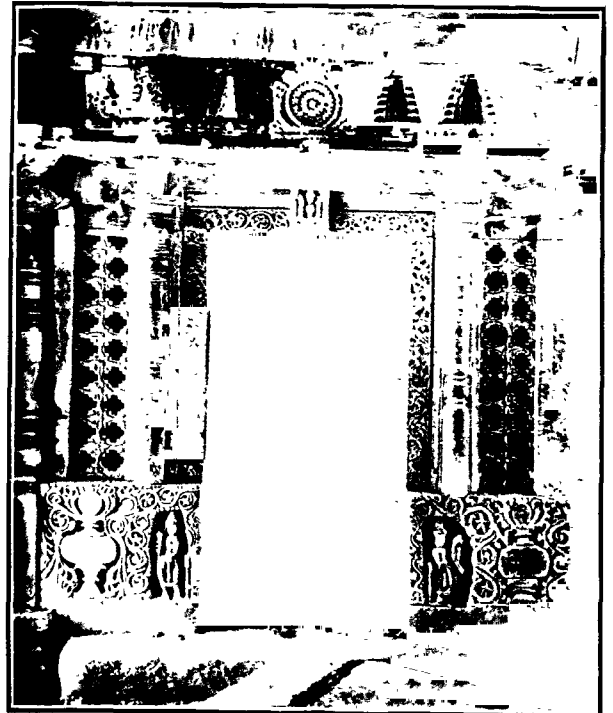
A plain *upparige* or gateway of soap-stone leads into a large compound with a modern roughly built stone-wall around it. In the western part of it, on a high



1. BUCHESVARA TEMPLE : UMAMAHESVARA (p. 46).



2. GOVINDESVARA TEMPLE : DOORWAY (p. 52).



3. GOVINDESVARA TEMPLE : DOORWAY (p. 52).

platform is the temple of Kēśava popularly known as the Lakshmīnarasimha temple. It is a three celled structure with the main cell having a sukhanāsi, while the other two open directly into the navaraṅga. The latter has an eastern extension which is sometimes called the mukhamanṭapa. Around this portion there are perforated screens instead of a wall. The main cell is on the outside shaped like a sixteen-pointed star and is to some extent marred by large two-storeyed niches built as buttresses on its three sides. The other two cells are squarish in plan. Only the main cell has a tower which is a fine structure of soap-stone. The other two cells have flat tops. In front of the navaraṅga doorway, there is neither a porch nor a manṭapa.

The temple is on the whole a fine structure with its walls having sculptured friezes and rows of gods, and belongs more to the class of the temples of Nuggihalli and Hosaholalu than to that of Mosale and Kōravangala.

On the inside of the gateway of the temple is a large soap-stone inscription broken into two which records that three brothers Pedda Heggade, Sōvaṇṇa and Kēsaṇṇa got the permission of their father who had become the Svāmi of the Sindige

History.

Mutt and after obtaining a free site from the people of Hāruvanahalli got the temple constructed and consecrated, probably at their own cost, in the year 1234 A. D. The king Narasimha II Ballāla endowed it with lands. The town is known in the inscriptions as Hiriya Sōmanāthapur. About thirty years later another record was put up on the eastern beams of the hall of the temple. A small Lakshmī temple was probably constructed on the north-west during the Vijayanagar period, but of it only the basement remains.

The temple is constructed on a platform, about 4' high, which follows the contour of the temple and has five cornices on its face.

Platform.

Three flights of steps lead up to it on the east, south and north and each of these is supported as at Bēlūr and Halebīd by a towered niche on each side. There are also two more niches above the platform flanking the navaraṅga doorway. Thus the total number of niches is eight in all, though some of them are now ruined. The flank walls of the niches have on the outside sculptures of gods carved; most of these figures are now damaged. The towers of these niches are square planned and resemble the Halebīd ones more than those of Bēlūr.

Above the platform rises a basement, about $4\frac{1}{2}$ ' high, which is cut up horizontally into five flat cornices each of which bears a frieze of

Basement.

sculptures as at Halebīd and Sōmanāthapur. Their general effect is imposing and the temple generally gives the impression of the Kēdārēśvara temple at Halebīd, of which it is an imitation. The friezes are from the bottom upwards as follows :—

A. A row of Yakshas and Yakshiṇīs seated under tōraṇas with the intervening spaces adorned by rows of caparisoned tusker elephants marching forward. Most of the elephants have one or two riders each and the several animals are shown in their varied attitudes as at Halebīd, *viz.*, fighting each other, fighting men, slaying or trampling enemies under foot and uprooting trees and plants, playing with each other, frisking their trunks, goring the tusker in front, pulling by the hair the rider in front, playing with a fellow-elephant's tail or bell or pulling his leg, intertwining trunks, etc. In the corners sometimes are two elephants with a single head, while from the north-east of the navaraṅga is a row of un-caparisoned riderless wild elephants feeding and disporting.

B. The second frieze has a row of horsemen cantering forth to battle on horses a few of which wear armour as at the Kēdārēśvara temple. In the midst of the horses are camels, the riders of some of which are playing on kettle drums. A large number of horses, however, have not been finished.

C. The third frieze is a long creeper scroll band in some of the convolutions of which are small sculptural studies like birds, disporting monkeys, hunters, dancing groups, and obscene figures. The corners, however, have lion faces from whose fangs spring forth the creepers.

D. The fourth cornice which was evidently meant to receive the mythological frieze is left untouched, the carving work having stopped for some reason before the temple was finished.

E. The fifth frieze contains a row of makaras as at the Kēdārēśvara temple.

F. The sixth frieze contains a row of swans in their varied attitudes like feeding and pecking, beaking, feeding the young, etc., with a Garuḍa or other figure on a tōraṇa in front of a small projection. These figures are the vehicles corresponding to the gods carved above.

The wall above the basement is divided horizontally into two halves by an eaves-shaped cornice which is comparatively plain.

Wall Decorations. Above the cornice is a row of turrets borne on single or double pilasters. The turrets which are about a foot high are, as usual, of varied shapes.

The lower half of the wall contains a long row of images, about 2' high, standing on pedestals with mostly scroll-on-kīrtimukha ornamentation, while above the figures are latā-tōraṇas as at

Wall Images. Nuggihaḷḷi. The old type serpentine and jewelled tōraṇas are absent and the affinity is definitely to the Nuggihaḷḷi-Sōmanāthapur group. The sculptor of the north face of the building has signed himself in many places both under the friezes and other images as Mallitama and is perhaps identical with the sculptor of that name who worked at Nuggihaḷḷi, Hosaholalu and Sōmanāthapur. He is one of the best known Hoysala sculptors of the thirteenth century.

Near some of the images on the south wall appears the name Piriyanṇa Heggade, which is perhaps not the name of any sculptor, but is more probably the Kannāḍa form (Babbur Kamme ?) of the Telugu name Peddanna Heggade of one of the builders of the temple.

The images themselves are of exactly the same size and quality as those of Nuggihaḷḷi and Hosaholalu having heavy-cheeked rounded faces, thickish limbs, shortish legs, and exuberantly ornamented and poised in the usual conventional attitudes. Yet they are very good not only as wall decorations but also as sculptures and illustrate Hindu mythology and iconography. The groups of images are as follows commencing from the south of the east doorway :—

East Face.

1. Hanumān ; below (ಬಣ) *Ba ṇa*.
- 2, 3, 4. Dharaṇī-Varāha with Hiraṇyāksha on left and Laksmī on right.
Below the latter Kannāḍa Inscription : (ಬಣ) *Ba ṇa*.
- 5, 6. Dakṣiṇāmūrti and dancing Mōhinī.
- 7, 8. Kēśava and Lakshmī.
9. Dancing Sarasvatī.

Back of South Cell.

- 10, 11. Vaiṣṇava Nārāyaṇa (face damaged) with Garuḍa to right.
- 12, 13. Nārāyaṇa and Lakshmī.
- 14, 15, 16, 17, 18. Lakshmī-Nārāyaṇa seated with two lady attendants on each side. The design of the undercloth of No. 14 is interesting. Below it is the name Periyāṇḍa Heggade. Below Lakshmī-nārāyaṇa is the Nandi-Nagarī inscription reading 'Shaṇmukha dāsa'. The faces of Lakshmī and Nārāyaṇa and of many other figures have been damaged only a few days ago.
- 19, 20. Mādhava with Lakshmī to left. Inscription : (ಬೊಳ) *Bo ḷa*.
- 21, 22. Skeleton dancing with goblin ; drummer to left.

West of South Cell.

23. Bhairava.
24. Dakṣiṇāmūrti.
- 25, 26. Gōvinda with Lakshmī to right.
- 27, 28, 29, 30 and 31. Kāḷiṅgamardana with a consort and lady attendant on each side (Pl. XIII, 1). Inscription below 28: ಪೆರಿಯಾಂಡ ಹೆಗ್ಗಡೆ Periyāṇḍa Heggade.
- 32, 33. Rati and Manmatha. A fine group.

Navaraṅga, South-west Corner.

- 34, 35. Pāṇḍuraṅga and Rukmāyī—The two-handed god (Pl. XIII, 3) stands with śaṅkha in the right hand and a jug in the left with a devotee near his left foot.

- 36, 37.** Viṣṇu with Lakshmī.
38, 39. Durgā dancing with attendant to left.
40, 41. Mahishāsuramardini with attendant to right. The image is partly covered by the doorway of a later Hoysaḷa structure built for Narasimha on the wall. This structure should be removed in order to expose the beauty of the original wall.
42, 43. Madhusūdana with Lakshmī.
44, 45. Trivikrama with Garuḍa.
46, 47. Two monkeys fighting for a jack fruit.

South of Sukhanāsi.

- 48, 49 and 50.** Ugranarasimha with Hiranyaśipu to left and boy Prahlāda to right.
51. Harihara standing (rosary, trident, chakra, śaṅkha.)
52, 53. Gōvardhanadhāri—a fine group, with lady holding garland to right.
54, 55. Lady attendants.
56. Vāmana.
57, 58. Śrīdhara with lady attendant to right.

South Niche.

This is a two-storied structure with a tower evidently meant to act as a buttress against the stress of the weight of the central tower. Both the niches are now empty. The walls of the niche have no figure sculptures. They appear to have been part of the originally planned structure.

- 59, 60.** Hṛishīkēśa with lady to left.

South-west of Main Cell.

- 61, 62.** Padmanābha with Lakshmī to right.
63. Garuḍa.
64, 65. Gaṇēśa dancing with ḍavaṇe player to left.
66, 67 and 68. Pārvatī dancing with musicians accompanying.
69, 70. Dāmōdara with Lakshmī to left.
71, 72. Two goddesses, perhaps Pārvatī and Lakshmī.

West Niche.

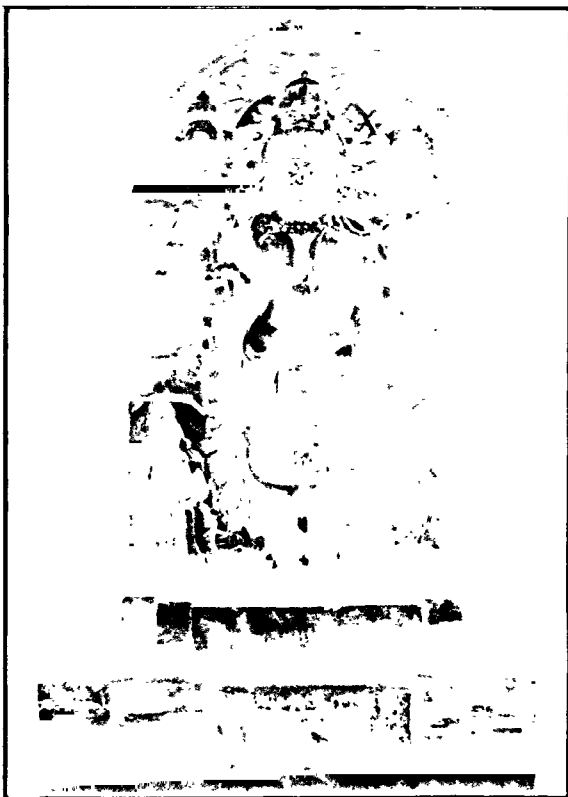
Similar to the South niche.

North-west of Main Cell.

- 73, 74.** Sankarshaṇa and Lakshmī; inscription below both: Mallitamma.
75, 76, and 77. Vāsudēva with Lakshmī and Garuḍa.
78. Lakshmī.
79. Six-handed Sarasvatī dancing, playing on vīṇa.



1. KALINGAMARDANA (p. 55).



2. BHUDEVI (p. 59).



3. PANDURANGA AND RUKMAVI (p. 55).

80. Brahma standing (rosary, ladels, pāṣa and kalaśa) central face bearded.
— Damaged.
81. Lakshmī (?)
- 82, 83 and 84. Pradyumna with Lakshmī and Garuḍa to left. Inscription below all: Mallitaṃma.
- 85, 86. Aniruddha with Lakshmī. Sculptor: Mallitaṃma.

North of Sukhanāsi.

- 87, 88. Purushōttama with Lakshmī.
- 89, 90 and 91. Adhōkshaja with Lakshmī and Garuḍa to right. The goddess holds padma and kalaśa. Inscription Mallitaṃma.
- 92, 93. Gōvardhanadhāri with flower-bearing lady to left. Inscription Mallitaṃma.
94. Harihara (rosary, trident, chakra and śaṅkha).
- 95, 96 and 97. Vēṇugōpāla with an attendant on each side and Garuḍa on pedestal.
98. Kōḍaṇḍarāma.
99. Paraśurāma.

North-west Corner of Navaraṅga.

- 100, 101. Standing Narasimha with Lakshmī to left. Sculptor: Mallitaṃma.
- 102, 103. Achyuta and Lakshmī.
104. Bali and Vāmana.
105. Trivikrama with lifted right leg, Garuḍa on pedestal.
106. Mahishāsuramardinī.
107. Lady with phala and padma.
108. Arjuna shooting the fish target.
- 109, 110 and 111. Janārdana with Lakshmī to right and Chāmaradhāri to left. Sculptor: Mallitaṃma.
- 112, 113. Goddesses.

West of North Cell.

- 114, 115, 116 and 117. Lakshmī-nārāyaṇa flanked by a chāmaradhāri and a consort with padma and kalaśa on left and a chāmaradhāri on right.
118. Balarāma.
119. Lady with parrot on the left forearm and fruits in the right.
- 120, 121. Upēndra with Lakshmī to right.
122. Six-handed Lakshmī dancing (rosary, gajahasta, śaṅkha, savarga-hasta, chakra, phala).

North of North Cell.

123. Six-handed Kēśava dancing : (padma, gaja or lamba, śaṅkha, svarga, chakra, gadā).
 124, 125. Hari with lady attendant.
 126. Mōhinī with lifted cobra.
 127, 128, 129, 130 and 131. Lakshmī-Varāha with an attendant and consort to left and consort and attendant to right. Sculptor Mallitaṁma.
 132, 133, 134 and 135. Śrī Kṛishṇa with three lady attendants.
 136. Unworked.

East of North Cell.

- 137, 138. Yōgānārasimha with Garuḍa to right.
 139, 140 and 141. Nārāyaṇa and Lakshmī with lady attendant. Sculptor Mallitaṁma.
 142, 143, 144, 145 and 146. Lakshmī-Narasimha with attendant and Bhūdēvī to left and Rati and Manmatha to right.

Round the front part of the hall above the basement is a row of turreted pilasters which are alternatively square and star-shaped.

Front Railings. Between them and between the towers above them are unworked mouldings for figures. Higher up is a plain slanting railing with only the commencement of a few obscene sculptures on the north side. Above the railings is a row of pierced stone windows of simple design.

The eaves which bear imitation of rafters on the undersurface have unworked mouldings on the edge. The parapet which covers the outer edge of the usual hollow double roof of the temple is formed by a series of soap-stone turrets whose mouldings are left uncarved.

Eaves and Parapet. The tower, which is composed of four tiers of turrets, is all of soap-stone and has a fine appearance inspite of its few carvings, owing to its star-shaped corners. In place of the old stone kalaśa is now seen a recent metal kalaśa. The usual projection of the tower over the sukhanāsi has lost its Saḷa group and its frontal panel the dancing group.

Tower. The navaraṅga is a hall, about 15' square, with an extra ankaṇa on the east and stone benches on the east side. Behind the benches are the pierced windows, while from them rise six star-shaped pillars which support the front part of the roof. Many of the sculptures of the navaraṅga are covered over with a thick coat of hardened chunām or wax.

Navaranga.

As usual, there are four niches in the western part of the navaraṅga but the tower of each has a different design. Two of them are star-shaped with the point of the star projecting over the doorway. The niches contain the following

Navaranga Niches.

images :—

1. Sarasvatī seated (rosary, goad, pāṣa and pustaka). A fine image badly coated with wax. (Pl. XIV, 1.)
2. Gaṇēśa.
3. Lakshmī standing with elephant on pedestal (abhaya, śankha, chakra, kalaśa).
4. Bhūdēvī standing with Kūrma and Adīśeśha on pedestal (padma, śankha, chakra and phala). A very rare image and a fine one, badly coated with wax. (Pl. XIII, 2.)

The four central pillars of the navaraṅga are of the usual lathe-turned bell-shaped design, but their fine beaded work is concealed under chunām. Of the six pillars, more to the east, all are star-shaped, the eastern two having eight points, the southern one six points, two others having thirty-two points while one has sixteen points with the intervening arc-like flutings having three points each, making in all sixty-four points. The two eastern pillars have against each alternate point the image of a dancer or musician finely carved.

Pillars.

There are ten ceilings in all and they are, commencing from the east and running clockwise :—

Ceilings.

1. Above two rows of turrets bearing under them Yakshas, and on their flanks lions, standing forms of Viṣṇu, etc., rises the dome which has its beams forming three concentric circles. The large pendant has Kāliṅgamardana under its surface.

(*Frontispiece*).

2. Concentric circles above circular gallery.
3. Eight-pointed star.
4. Concentric circles above star-shaped gallery.
5. Concentric circles.
6. Similar to No. 4.
7. Eight-petalled concentric padmas.
8. Concentric circles.
9. Concentric circles.
10. Central dome: concentric circles. The central pendant has standing images of Viṣṇu carved round it.

The south cell-doorway which is flanked by dvārapālas has finely worked jambs with star-shaped pilasters and vertical bands of flowers

South Cell.

and lines which are all concealed by chunām. The lintel is unworked while above the fine cornice are five towers with intervening lions. The ceiling of the south cell is flat, but finely carved with Vēṇugōpāla in the central panel and eight images of Viṣṇu (?) around. Each of these has two hands joined in añjali and the other two holding śaṅkha and chakra, while a consort supports on each flank. The whole slab is finely sculptured.

In the cell on a Garuḍa pedestal stands a fine image of Vēṇugōpāla resembling the Sōmanāthapur image but covered over with wax.

The doorway of the north cell resembles that of the south except that its lintel is finely worked. It shows Lakshmīnarasimha seated

North Cell.

in state flanked by Prahlāda, Garuḍa and a large number of devotees, while the ten avatāras appear on the latā-tōraṇa above. The whole piece is exquisitely worked. The ceiling of the north cell has Yōgānarasimha in the central panel. The image below, however, is that of Lakshmīnarasimha with Garuḍa on the pedestal and the ten avatāras on the tōraṇa. The group is a fine one covered over with wax.

The doorway of the main sukhānāsi has nothing remarkable about it except its fine small dvārapālas (Bhadra and Subhadra) and its

Main Sukhanasi.

perforated screens of simple design. The sukhānāsi now houses the *ustava vighraha* Kēśava and his consorts.

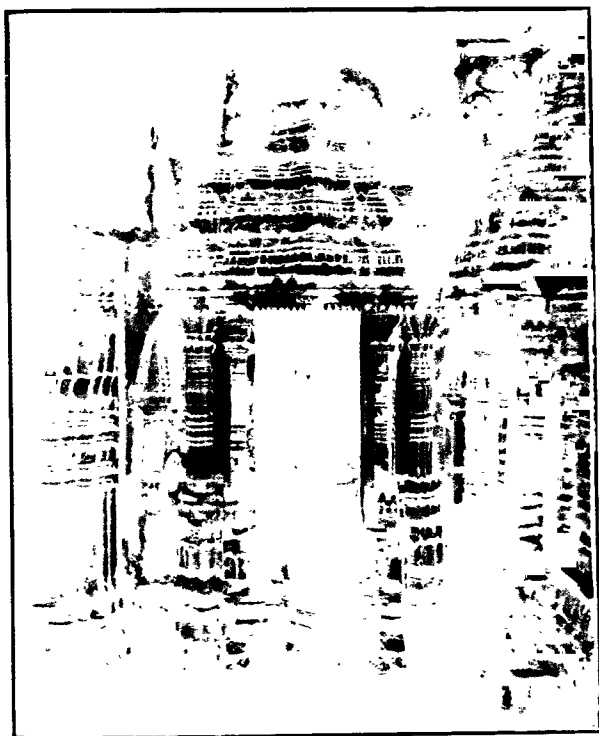
The garbhagriha doorway is the finest in the temple. It resembles the south cell doorway which it excels. Its lintel, however, is

Garbhagriha.

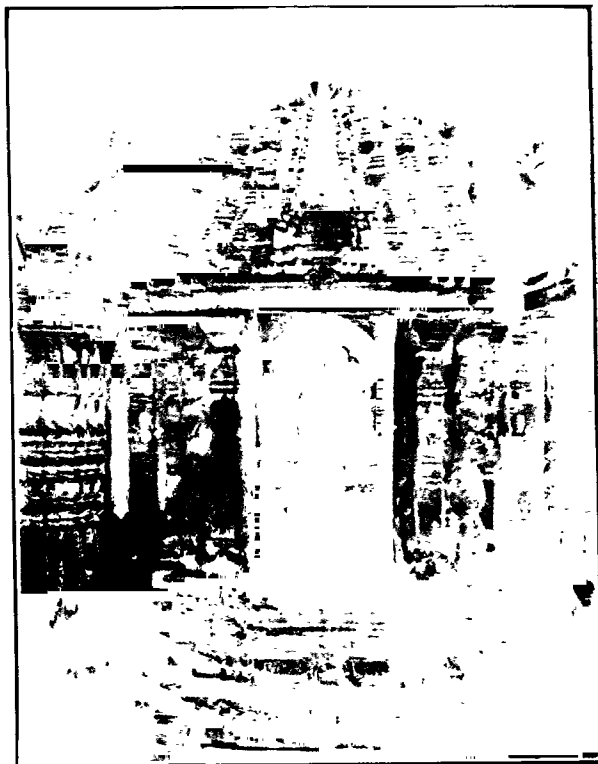
beautifully carved in great detail. In the group six-handed Lakshmī (padma, goad, svarga-hasta, śaṅkha, lamba-hasta, kalaśa) dances with a host of musicians accompanying. Some of these figures, though about 3" high, are in the most animated attitudes. The garbhagriha which has three turreted niches in its walls has a simple padma ceiling.

The main image of Kēśava which stands on a Garuḍa pedestal of Hoysaḷa workmanship is, however, comparatively a disappointment. Its tapering kirita, its poorly ornamented body and symbols, its poor chest and plain face and its flattish tōraṇa (which, however, bears the ten avatāras) suggest the suspicion that the image is not of Hoysaḷa workmanship, but is probably a production of the early Vijayanagar period in imitation of an original which was perhaps destroyed or damaged. Though Kēśava is the central image, the temple goes by the name of Lakshmīnarasimha as at Hoḷenarasīpur and Bhadrāvati.

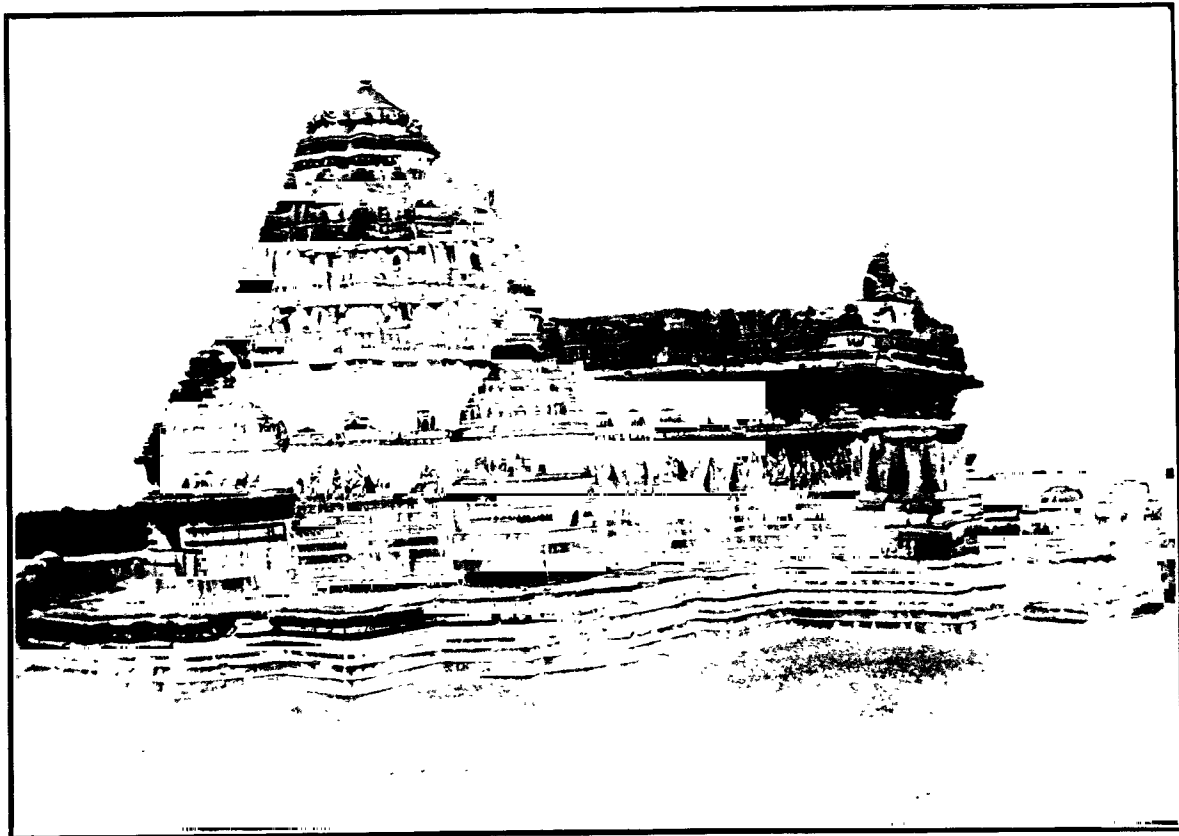
To the south-east of the main temple is a small one-room shrine of the late Hoysaḷa period in which is installed a large image of Lakshmīnarasimha of much plainer workmanship than the one in the north-cell of the main temple.



1. LAKSHMINARASIMHA TEMPLE,
SARASVATI NICHE (p. 59).



2. SOMESVARA TEMPLE,
CHAMUNDESVARI NICHE (p. 65).



3. SOMESVARA TEMPLE, SOUTH-WEST VIEW (p. 61).

1. The road leading to the temple should be cleared, if need be by dismantling about six feet of the front part of the police station building.

Conservation.

2. The damaged compound wall should be repaired, the eastern part of the compound being levelled and converted into a flower garden.
3. The priest should not be allowed to live inside the main temple. A small building may be put up at the south-east corner of the compound for cooking and store purposes.
4. The peepul tree on the south should be removed entirely, and the well near it provided with a pulley for helping the drawing of water.
5. The encrusted chunām and wax should be removed from the walls, images and sculptures in the temple.
6. The building was partly repaired about 1915 and is in a good state of preservation.

The small shrine on the south side of the sukhanāsi built for Ugranarasimha on the wall should be entirely removed.

SŌMĒŚVARA TEMPLE.

(Pl. XIV—3).

The Sōmēśvara temple which is situated to the east of the high-road and about 200 yards east-north-east of the Kēśava temple belongs to the same Hoysaḷa agrahāra town of Hiriya Sōmanāthapura and is very similar in workmanship to the Kēśava temple. Its sculptures are more incomplete than those of the latter. But it is planned in a different way (Pl XV). While the Kēśava temple has three cells and one entrance, the Sōmēśvara temple has one cell and three entrances. Otherwise in plan and size it is almost exactly similar. The main cell which has a star-shaped exterior with outer and inner niches is entered by a sukhanāsi whose doorway connects it with the navaraṅga. The latter had originally three entrances, but the northern one which had collapsed was re-built and walled up about fifteen years ago. The navaraṅga has six towered niches instead of four. All round the temple and below it is the usual high platform which follows the contour of the temple.

Though there is no mention in any inscription about the date of the construction of the temple, the event very probably took place at about the same time when the Kēśava temple was constructed, *i.e.*, about 1234. The original stone inscription of this temple has been lost. On a beam in the south aṅkaṇa of the navaraṅga is an inscription recording a grant.

History.

A high platform with the usual five cornices runs around the temple following its outline. It has three flights of steps on the east, south

Platform. and north, each flanked by a niched tower. Each of the navaraṅga doorways also had originally similar niched towers flanking it, so that in all there were twelve towers. Some of them have now disappeared.

The basement has five flat-faced cornices similar to those of the Kēśava temple. But these have been only partly carved. The elephant frieze is nearly completed, the animals being often highly animated. The horsemen, makara and swan friezes have been only roughly carved and partly finished, while the band meant for the mythological frieze has been left untouched.

Basement.

The railings and pierced windows are similar to those of the Kēśava temple being simple in design and of unfinished execution.

Railings and Pierced Windows.

As on the Kēśava temple the wall is divided into the upper and lower halves by the eaves-like cornice. But just above the latter is a

Wall Decorations. finely carved scroll frieze with lion faces in the corners. This is peculiar to this temple. Above it is the usual row of pilasters bearing turrets of varied shapes.

In the lower half is the row of wall images with scroll or floral or lion face bases and creeper tōraṇas. The images are of the same

Wall Images. quality and size as in the Kēśava temple but are predominantly Śaiva in character. The images are, in order from the west of the south door :—

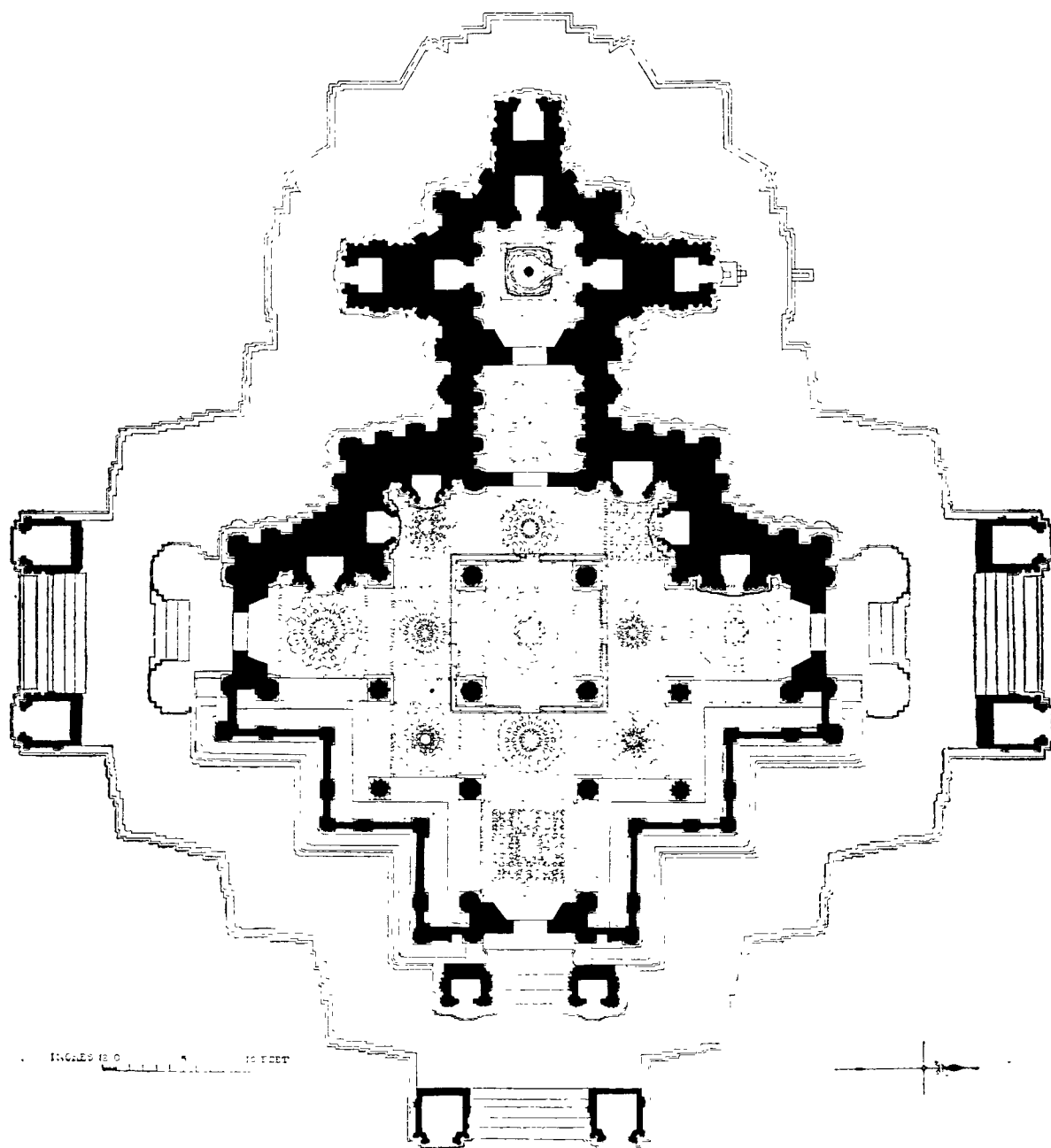
1. Tāṇḍava-Gaṇapati, a fine figure covered with wax and concealed in a recent structure of soap-stone pieces.

West of South Entrance.

2. Umāmahēśvara seated in sukhāsana.
- 3, 4, 5. Śiva standing (Chandraśekhara—abhaya, paraśu, deer and bowl), with a goddess attending on each side.
6. Mōhinī.
- 7, 8, 9. Śiva standing (rosary, trident, drum and bowl) with lady attending each flank.

South-west corner of Navaraṅga.

- 10, 11, 12. Sarasvatī—dancing (rosary, goad, pāśa, book) with drummer and a lady attendant on each side.



SÔMESVARA TEMPLE
HÂRNAHALLI

(P. 61.)

13. Pārijātāpaharaṇa : Kṛishṇa and Satyabhāmā being carried by Garuḍa who holds the pārijātā branch in his left hand and the vajrāyudha in his right.
14. Dharaṇīvarāha.
15. Lady plucking flower from overhanging creeper.
- 16, 17. Harihara standing (rosary, trident, chakra, śaṅkha) with a consort on each side and a large image of a goddess on the right.
18. Trivikrama with the right leg lifted to the Brahmaḷōka and the Gaṅgā flowing down.

South of Sukhanāsi.

- 19, 20. Ugranarasimha with Prahlāda and Garuḍa below and Lakshmī to the left.
- 21, 22. Harihara and consort.
- 23, 24, 25. Six-handed Sarasvatī—dancing (vīṇā, rosary, goad, svargahasta, pāśa, vīṇa) with two lady attendants to the right.
26. Pārvatī dancing.
27. Śiva standing.

South Niche (two-storied functioning as a buttress).

28. Lakshmī standing four-armed (rosary, chakra, śaṅkha, phala).
- 29, 30, 31. Four-armed Durgā dancing (sword, trident, drum and bowl) with two lady attendants to the right.
- 32, 33. Six-armed Śiva dancing (drum, sword, svargahasta, shield, lambahasta, skull-headed mace and bowl) with lady attendant to left.
- 34, 35, 36, 37. Dancing Śiva as Jalandharasamhāri, treading upon a demon, whom he lifts up to the Kailāsa with his trident. Three musicians to his right.
38. Bhairava.
39. Śiva standing (rosary, trident, drum, and fruit).

West Niche (like the south one):

South-west of main cell.

40. Pārvatī standing with Gaṇēśa and Kumāra near feet.
41. Hanumān (partly carved).
42. Tāṇḍavēśvara with six hands, the first of which holds a sword.
43. Tāṇḍavēśvara, similar to 42, but rosary in place of sword.
44. Half-carved Garuḍa.
- 45, 46. Kālīṅgamardana with Nāgiṇī to the left.

North Niche (similar to the south one).

North of Sukhanāsi :

47. Pārvatī standing.

48, 49, 50. Śiva standing (broken, trident, drum, phala) with two lady attendants on the right.

51. Lady with dāna-hasta and pāśa.

52. Three-headed beardless Brahma standing (rosary, goad, pāśa, and kalaśa).

53. Harihara.

54. Goddess offering flowers.

55. Rāvaṇa lifting Kailāsa.

56. Lady with padma and phala.

57, 58. Two monkeys fighting for a jack fruit.

North-west corner of Navaraṅga :

59, 60, 61. Gōvardhanadhāri with a lady on each side.

62, 63, 64. Nārāyaṇa standing with a male attendant to right and a female one to left.

65. Mōhinī with parrot on left hand and plucking fruits with the right.

66. Vēṇugōpāla.

67. Bhairava dancing on victim's body.

68. Mahishāsura-mardīnī.

69, 70. Male and female attendants standing.

West of north entrance :

71. Śiva standing with rosary in first hand.

72, 73, 74, 75. Kōṇḍarāma with Lakshmaṇa, Hanumān and Sītā.

76, 77. Śiva standing (with rosary) with lady offering flowers on the right.

78, 79. Tāṇḍavēśvara with six arms (abhaya, sword, trident, drum, bowl, and lamba-hasta) with a lady attendant to left. Kannada Inscription : Bḍ.

80. Umāmahēśvara as Nandivāhana.

The eaves with their under-surface ornamented with rafter work and the stone parapet formed of unsculptured turrets are

Eaves and Parapet. similar to those of the Kēśava temple. A masonry bull which surmounts the southern doorway is of recent origin. On the parapet above the south and east doorways is the Tāṇḍavēśvara group.

The soap-stone tower is composed of four tiers of turrets which are ornamented with kīrtimukhas, Yaksha and other images, Tāṇḍavēśvara being commonly found on the east, west and north faces.

Tower. The projection over the sukhanāsi and the tower are both ornamented with fine beaded work which gives a beautiful effect. The Saḷa group of the projection is missing, but a front panel with Tāṇḍavēśvara group is existing. The top of the śikhara has been repaired with white mortar.

The navaraṅga which is similar in dimensions to that of the Kēśava temple has its nine aṅkaṇas and three extensions to the east, south and north. On the eastern side are the usual stone benches backed by the pierced window. There were three entrances on the east, south and north, of which the last was closed in during the renovation about fifteen years ago. In this north aṅkaṇa is now placed a Vīrabhadra image of very recent and poor workmanship while in the centre of the navaraṅga is a bull. The lintels of all the three doorways of the cells have small Tāṇḍavēśvara groups.

Against its western walls the navaraṅga has six niches whose towers have varied designs, some being star-shaped, others being square in plan. All of them have their towers composed of three to five tiers of turrets arranged harmoniously. The turrets contain the following images in order from the south northward :

1. The Saptamātrikas with Vīrabhadra and Gaṇēśa on the flanks; tōraṇas behind and vāhanas below.
2. Sarasvatī—face damaged.
3. Gaṇēśa.
4. Mahishāsuramardini. (Pl. XIV, 2)
5. Shaṇmukha riding on peacock whose beak is broken.
6. Kēśava standing with three arms broken, and chakra only remaining.

The four central pillars of the navaraṅga are, as usual, of the round bell-shaped kind. But the remaining six are star-shaped, four of them being sixteen-pointed stars. The two pillars nearest the east doorway, however, are more ornate, though star-shaped. Their bases have sculptured panels like Rāvaṇa lifting the Kailāsa, Gōvardhanadhāri and Vēṇugōpāla. The shaft of the north pillar has the alternate ones of its sixteen points, indented square-shaped, while the south one has between each pair of its eight starry points a vertical series of four turrets. The design appears to be an imitation on a modest scale of the Narasimha pillar of Bēlūr. The remaining pilasters of the navaraṅga are all indented square-shaped.

The navaraṅga has twelve ceilings which are, in order commencing from the east and running clockwise :

Navaranga Ceilings.

1. Near east door : Over a gallery featuring Sūrya standing or Umāmahēśvara seated with musical accompaniments, rises a low square dome of three concentric squares jointed by a serpentine band, but over the central square rises a smaller dome with an eight-pointed star inset into an octagon.

2. Near south doorway. The Dikpālakas on the octagonal gallery and three concentric circles above.

3. Near north doorway. Similar to No. 2.
4. Near No. 1. Concentric circles with inset octagons.
5. Six-pointed star with very low angles. (about 135°)
6. Concentric octagons.
7. Concentric Śrī-chakras. (Pl. XVI, 2).
8. Concentric circles.
9. Serpentine band between alternating concentric squares.
10. Circular gallery with concentric circles.
11. Eight-pointed star-shaped gallery with concentric eight-pointed stars.
12. *Central Ceiling.* On the octagonal corner stones below the gallery are the eight Dikpālakas with attendants. Above is a sixteen-pointed star, a circle and an eight-pointed star inset in order. The pendant has a dancing group carved round it with Tāṇḍavēśvara on its circular under-panel. (Pl. XVI, 1).

The sukhānāsi doorway whose fine workmanship is concealed by a thick coat of chunām has Umāmahēśvara on the lintel, the jambs being supported by perforated screens of simple design. The sukhānāsi ceiling is flat and supported by an octagon bearing the Dikpālakas.

Sukhanasi.

The garbhagṛiha doorway which is the finest in the temple and similar to the one in the Kēśava temple has sculptures covered with chunām and wax. On each jamb is a dvārapāla with the vertical bands of floral scroll, lion and creeper design, while on the lintel is a Tāṇḍavēśvara group. The garbhagṛiha which has three inner towered niches has a flat padma ceiling and a small round-headed natural looking liṅga on a large pedestal.

The Garbhagṛiha.

1. The chunām covering the sculptures should be carefully scraped off.

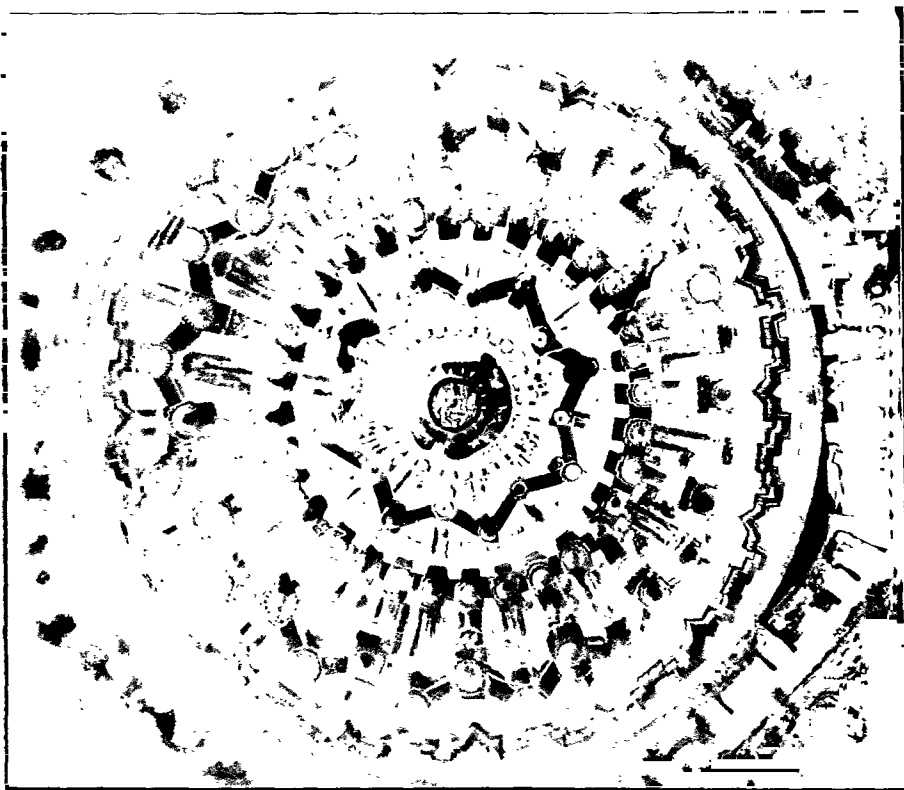
Conservation Note.

2. The masonry bull over the south entrance and the ugly shrine to its west and the debris of a dismantled tower lying near the north entrance should be removed and stored in the south-west corner of the compound.

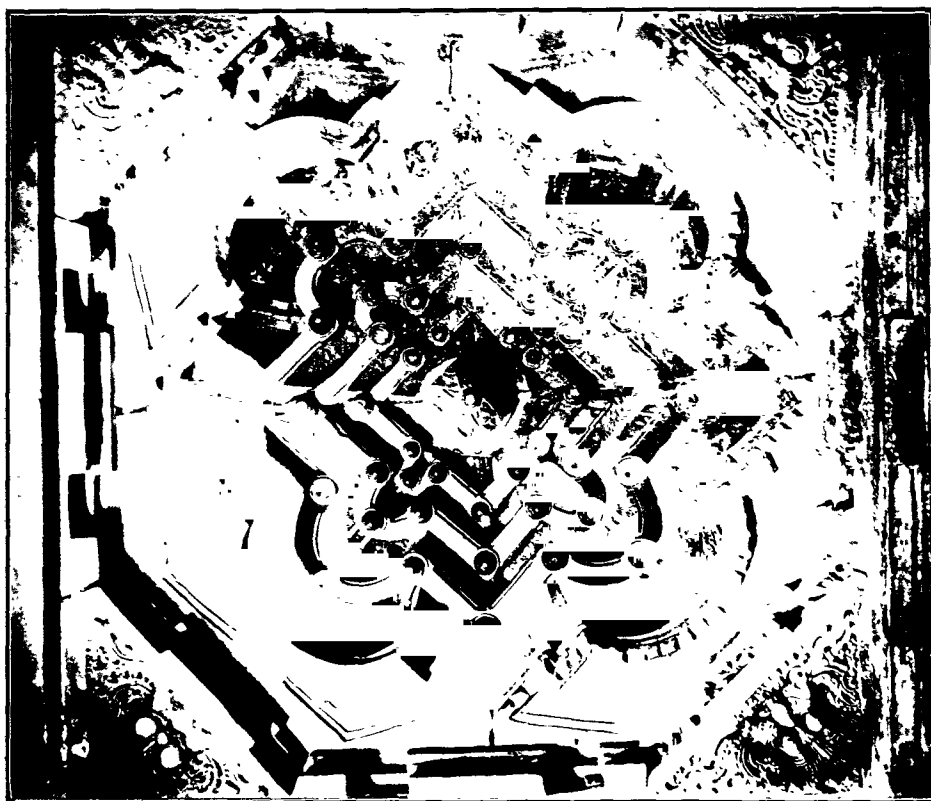
The temple was renovated about 1915 on the basis of the note in the Archaeological Report of 1909.

3. The wooden rafters marring the beauty of the navaraṅga hall should also be removed.

4. The ugly doorway leading to the Bhairava shrine should be removed, if there is no risk to the building by doing so.



1. CENTRAL CEILING (p. 66).



2. CEILING OF CONCENTRIC SRI-CHAKRAS (p. 66).

HULLEKERE.

KĒŚAVA TEMPLE.

(Plate XVII, 1.)

About six miles to the south of Hārnahalli Road, an M. S. M. railway station, is a small village named Hullekere (the Hulleyakere of the inscriptions), with a Hoysaḷa temple close to it on the west. The whole temple is built of soap-stone and occupies an area of about 100 feet east to west and 65 feet north to south. It is a complete temple with a towered garbhagriha, an open sukhanāsi, a navaraṅga, a porch and cloistered verandahs enclosing the compound and entered by a small towerless *upparige* or main entrance. The plan shows that both the garbhagriha and the navaraṅga are square and straight-sided unlike those of the Būchēśvara temple at Kōravangala which is only slightly removed in date from this temple. The porch is also squarish and of about the same size as the garbhagriha. The compound is oblong in shape and at the entrance has a porch on the outside and another on the inside. On the whole the temple is comparatively plain, but its interest chiefly lies in the fact that it belongs to a date as early as 1163 A. D.

The date just mentioned is given in the stone inscription which stands to the south-east of the temple. Būchirāja, the great minister, Sarvādhikāri and Heggade in the service of Narasimha I (Hoysaḷa) obtained Hulleyakere from the king and converted it into an agrahāra, Sōmanāthapura by name, and built this Kēśava temple. Perhaps this is the earliest temple he built. The temple has had no later accretions.

As at Kōravangala we have here only a floating foundation without a platform. Over this rises the basement formed of the usual five cornices. Of these the middle one has merely toothlike projections which have been left uncarved. The fourth cornice is ornamented by a series of makara faces with, here and there, a lion face from whose mouths bunches of flowers hang down.

The walls of this temple have the usual turreted pilasters and canopies with, here and there, floral medallions. Usually these turrets are set inside serpentine band tōraṇas springing from lion faces. These turrets are generally either of the multiple-turret or of the step-pyramid design.

The images on the walls are each about 15 inches in height, a few being smaller, and are mostly images of standing Viṣṇu. Some of them are well carved and ornate, the profuse beaded and drill work reminding us of the Hoysaḷeśvara

dvārapālas at Halebīd. They are as follows commencing from the south of the navaraṅga entrance :

1. Kēśava (covered with chunām).
2. Nārāyaṇa—Kannāḍa inscription : ಶ್ರೀ ನಾರಾಯಣ ಸ್ರೀ Nārāyaṇa.
3. Mādhava—Kannāḍa inscription : ಶ್ರೀ ಮಾಧವ ಸ್ರೀ Mādhava.
- 4, 5, 6. Gōvinda with consorts and a female attendant on either side. The base of the image which bore its name is now broken along with parts of the leg.
7. Viṣṇu—Kannāḍa inscription : ಶ್ರೀ ವಿಷ್ಣುದೇವ ಸ್ರೀ Viṣṇudēva.

West of Navaraṅga.

8. Madhusūdana (chakra, śaṅkha, padma, gadā), slightly damaged (no inscription).

9, 10. Trivikrama, with lady to the right, offering some fruit or betel leaves with her hands. Kannāḍa inscription : ಶ್ರೀ ತ್ರಿವಿಕ್ರಮ ಸ್ರೀ Trivikrama.

South of Garbhagriha.

11. Vāmana, Kannāḍa inscription : ಶ್ರೀ ವಾಮನ ಸ್ರೀ Vāmana.
12. Śrīdhara, Kannāḍa inscription : ಶ್ರೀ ಶ್ರೀಧರ ದೇವರು ಸ್ರೀ Śrīdharaḍēvaru.
13. Hṛishikēśa, Kannāḍa inscription : ಶ್ರೀ ಹೃಷಿಕೇಶ ಸ್ರೀ Hṛishikēśa.
14. Padmanābha, Kannāḍa inscription : ಶ್ರೀ ಪದ್ಮನಾಭ ಸ್ರೀ Padmanābha.

West of Garbhagriha.

15. Dāmōdara, Kannāḍa inscription : ಶ್ರೀ ದಾಮೋದರ ಸ್ರೀ Dāmōdara.
16. Dharaṇīvarāha (much damaged).
17. Saṅkarshaṇa, Kannāḍa inscription : ಶ್ರೀ ಸಂಕರಾಕ್ಷಣ ಸ್ರೀ Saṅkarushaṇa.

North of Garbhagriha.

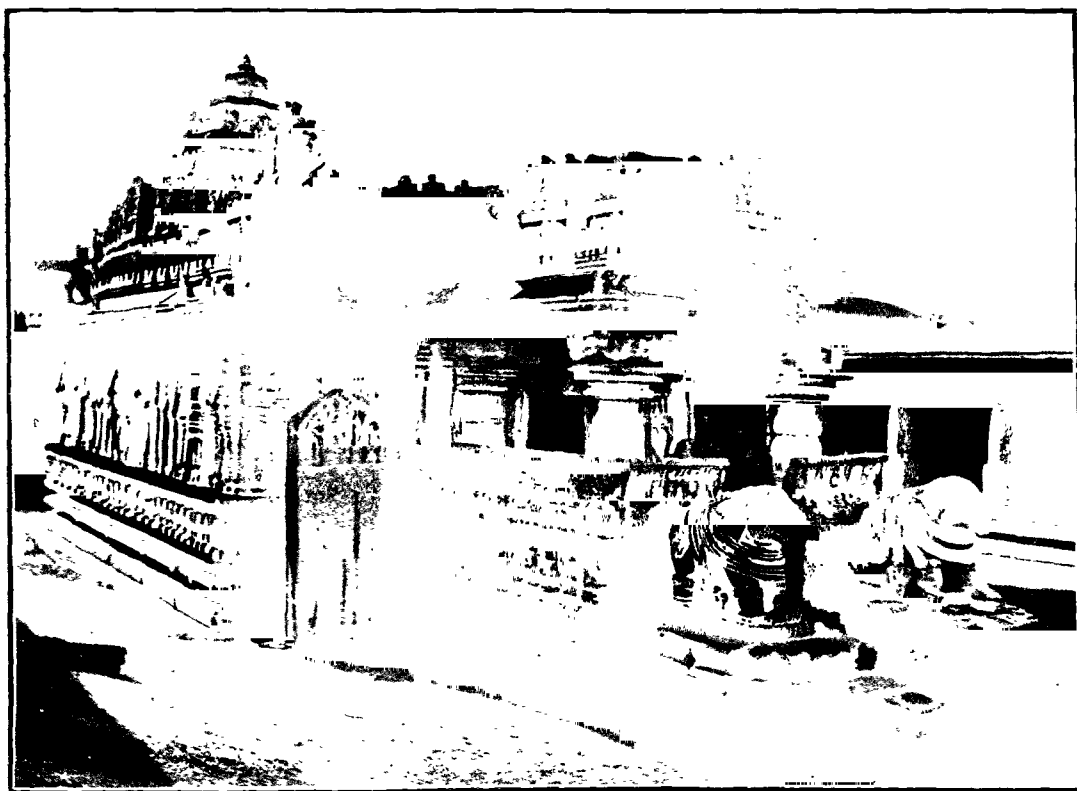
18. Vāsudeva, Kannāḍa inscription : ಶ್ರೀ ವಾಸುದೇವ ಸ್ರೀ Vāsudēva.
19. Pradyumna, Kannāḍa inscription : ಶ್ರೀ ಪದ್ಮಯ್ಯ ಸ್ರೀ Pradyumna.
20. Aniruddha, Kannāḍa inscription : ಶ್ರೀ ಅನಿರುದ್ಧ ಸ್ರೀ Aniruddha.
21. Purushōttama, with a chāmaradhāriṇī on each side, Kannāḍa inscription : ಶ್ರೀ ಪುರುಷೋತ್ತಮ, ಸ್ರೀ Purushōttama.
22. Adhōkshaja, Kannāḍa Inscription : ಶ್ರೀ ಅಧೋಕ್ಷಜ ಸ್ರೀ Adhōkshaja.

West of Navaraṅga.

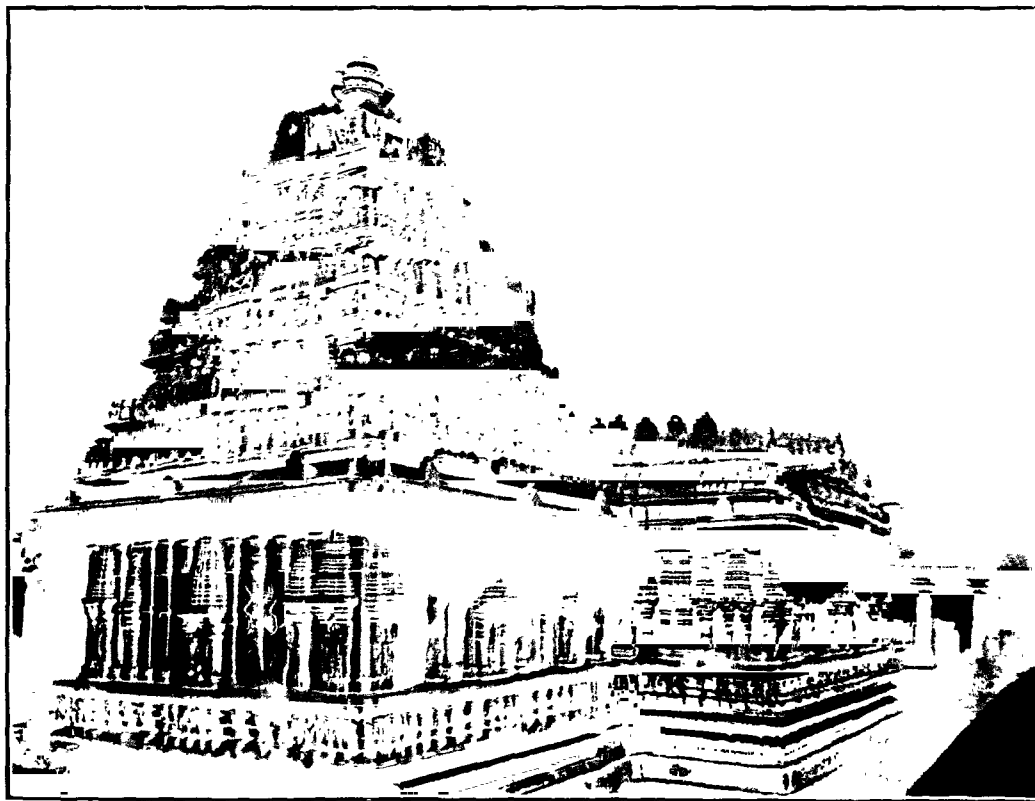
23. Narasimha (no inscription.)

North of Navaraṅga.

24. Achyuta, Kannāḍa inscription : ಶ್ರೀ ಅಚ್ಯುತ ಸ್ರೀ Achyuta [ta]
- 25, 26, 27. Janārdana with lady attendants. Two hands and both feet broken along with pedestal.
98. Upēndra, Kannāḍa inscription : ಶ್ರೀ ಉಪೇಂದ್ರ ಸ್ರೀ Upēndra.



1. SOUTH-EAST VIEW (p. 67).



2. SOUTH-WEST VIEW (p. 69).

East face.

29. Hari, Kannada inscription : ಶ್ರೀ ಹರಿ ಹಾ [? ra]

30. Śrī Kṛishṇa (coated with chunām).

The rafter-like design on the under-surface met with generally in the Hoysala eaves is absent here. Only on the edge of the southern

Eaves and Parapet. eaves is a beginning made for carving the beaded pendants and kīrtimukhas. The parapet is, as usual, composed of three cornices and a row of śikhara panels, the middle cornice being ornamented with lion and makara faces and the śikhara panels with a row of kīrtimukhas containing Yakshas and Yakshiṇīs. But the central panels on the east, south and north contain respectively Kāṭṇṇamardana, Ugranarasimha and Harihara groups.

The soap-stone tower (Pl. XVII, 2) rises in three tiers of turrets ornamented much like the parapet and containing in the central panels

Tower. important images :

South : Trivikrama, Kāṭṇṇamardana, Lakshmīnārāyaṇa and Harihara.

West : Bali and Vāmana, Yōgānarasimha, Gōvardhanadhāri and Kēśava.

North : Vēṇugōpāla, Lakshmīnārāyaṇa, Viṣṇu standing, Viṣṇu ?

The śikhara is surmounted by a stone kalaśa around which is a band of beaded pendants partly worked. The tower projection over the sukhanāsi contains decorations similar to the tower on either side and has on its top a very finely executed Śaṭa group. Its eastern face has a fine kīrtimukha with a Kēśava group.

The steps leading up to the porch are flanked by two fine large elephants which show a finely conceived design, incompletely executed.

Porch. Each elephant which is shown to be moving forward is surrounded by small images of footmen.

The basement of the porch consists of three cornices and a row of pilasters. Between each pair of the latter are standing images of Rati, Manmatha, musicians, etc. Corresponding to these pilasters and above each of them is a turret whose design reminds us of the Buddhist Triratna symbol with a rearing lion between each pair of towers. The slanting railing contains between double pilasters finely worked images of ladies, musicians, couples at love, Mōhinī and monkey etc. The north railing is perforated between the images.

On each side of the porch is a stone bench from which rises a round bell-shaped lathe-turned pillar. The ceiling has an octagonal gallery of the eight Dikpālakas above which is a square containing the twelve forms of Viṣṇu with lady attendants. On the flat ceiling is a dancing Lakshmī pendant surrounded by lotus medallions and musicians.

The navaraṅga doorway is comparatively plain and bears on the jambs dvārapālas (Bhadra and Subhadra). The lintel is unworked and plain. The closed hall consists of nine aṅkaṇas or squares with a low platform in the middle.

Navaranga.

The four central pillars are of the usual bell-shaped type. On the base of the north-western pillar are two dancers carved under arches.

Pillars and ceilings.

The ceilings are, commencing from the east and proceeding clockwise :

1. Square with a richly ornamented padma above.
2. Two concentric octagons.
3. Octagon with nine panelled flat top slab showing a grandee (Būchirāja ?) in durbar with musicians and dancers above and around him.
4. Two concentric octagons.
5. Six pointed Śrī-chakra with padma in the centre. (Pl. XX, 4)
6. Three concentric octagons.
7. Eight-pointed star with a flower in each.
8. Three concentric octagons with a six-faced pendant.
9. *Central Ceiling.* Similar to the porch ceiling with an incuse padma in the centre on the under—surface of the pendant of which is a fine group of Kāliṅgamardana.

The sukhanāsi opens into the navaraṅga without a wall and has a flat ceiling ornamented with nine padma medallions.

Sukhanasi and Garbhagriha.

The doorway of the garbhagriha is also plain, but has finer dvārapāla groups than the navaraṅga doorway and has Gajalakshmi on the lintel.

The garbhagriha ceiling is similar to that of the sukhanāsi, though it is less elegantly worked.

The Kēśava image which stands on a Garuḍa pedestal is about 6 feet high and of poorer workmanship than the usual Hoysala images. The kirīṭa is tapering and makes one suspect its being a Hoysala production. But the contour of the limbs and the neat get-up of the hands suggest that the image may after all be a Hoysala production, though of an inferior type. On either side of the god is a consort and the prabhāvali contains the usual ten avatāras of Viṣṇu.

The verandah running around the compound is supported by round cylindrical soap-stone pillars with rough finish.

Cloistered Verandah.

To the west of the aṅkaṇa west of the compound entrance is a porch supported on four bell-shaped pillars, which has a ceiling with a lotus inset in a Śrī-chakra.

East of this, next to the doorway, is a ceiling similar to that of the porch of the main temple.

In front of the compound entrance is a porch of two *aṅkaṇas* east to west and one north to south similar to that of the main temple but with the elephants lost and the sculptures incomplete.

Porch.

The doorway is very plain and of the ceilings the west one near the doorway is incompletely worked while the east one has the eight *Dikpālas* with three concentric octagons above.

1. The temple is a good one which deserves to be preserved. The main building is intact and its roof was recently repaired.

Conservation.

2. The courtyard inside should be levelled and freed from its thorns. The cloisters around which are ruined in three places and whose outer walls have three large gaps, while the other stones are out of plumb, deserve to be restored, since they are unusual in Hoysala temples. All the stones of the building are lying nearly and only labour and skill are needed to put them into position. Until that could be done the stones which are out of plumb and are dangerous to the visitors may be removed and masonry or stone wall put up closing the gaps.

3. The small *Māri* shrine to the east of the temple should be removed elsewhere and the earth lying behind it built into a sloping embankment around the temple with rough stone facing. The level of the ground around the temple has suffered greatly by denudation, thus pulling out the outer walls and the foundation of the cloister walls need to be supported.

4. The road leading to the temple should be levelled and made fit for approach by cars.

The god *Kēśava* of Hullekere was under regular *Vaikhānasa* worship about fifty years ago. During the great plague, 35 years ago, many Brahman families were ruined with the result that the God had no worship for many years. A dozen years ago the present *Shanbhog* settled down in the village, obtained some *inām* lands fetching about Rs. 60 a year and temporarily appointed the present *Sātāni* priest. The latter wants to return to his native place of *Māvinakere*. It would be better if a regular *Vaikhānasa* priest is appointed with a salary from the Muzrai Department.

JAVAGAL.

LAKSHMĪNARASIMHA TEMPLE.

(Pl. XVIII, 1).

At Jāvagal, nine miles from the Bānāvar railway station, on Haḷēbīḍ road, are a number of old temples the most important of which is

General Description.

that of Lakshmīnarasimha. This is an original soap-stone structure of about the middle of the thirteenth century to

which a mukhamanṭapa, a gōpura, and a Lakshmī shrine have been added in later times. The soap-stone temple is a three-celled single-towered structure resembling the temple of Nuggihalḷi. Its garbhagriha and navaraṅga are both squarish in plan with a connecting closed sukhanāsi. To the north and south of the navaraṅga are two minor cells, while to its east beyond the doorway is a porch as at Nuggihalḷi.

Since no inscription connected with the foundation of the temple has yet been discovered¹ the date of the temple can be suggested only

History.

from architectural data. Its close resemblance to the Nuggihalḷi temple and the signature of Mallitamma, the sculptor who worked at Hārṇahalḷi, Nuggihalḷi, and Sōmanāthapur, suggest the date circa 1250-60 A.D. for the Jāvagal temple. To this original temple were added the mukhamanṭapa of rude construction, the tall mahādvāra of granite and the Laksmī temple, four of whose manṭapa pillars are from some ruined Hoysaḷa shrine, at a later date, perhaps in the late Vijayanagar period. An inscription of 1515 A.D. is used in the ceiling of the manṭapa to the north-west of the temple.

Around the Hoysaḷa portion of the temple is the usual platform with its five cornices, following in shape the plan of the temple. The

Platform and Basement. basement has the usual six cornices whose flat faces contain in order from the bottom :

1. Elephants in procession.
2. Horsemen with interspersed camels.
3. Creeper scroll.
4. Mythological frieze.
5. Makaras with lions, here and there.
6. Swans.

The mythological frieze is much coated with chunām so that its scenes are difficult to identify, but so far as can be seen they are as follows commencing from the south-east :—

South of Porch.

1. A battle-scene with chariots in action.
2. The eight Dikpālakas in procession.

South-east of Navaraṅga.

3. Samudramathana.
4. The Dēvas drink amṛita.

East of south cell.

5. Śiva destroys the three cities ; his army is led by Kumāra on the peacock.
6. Śiva destroys the elephant demon.

¹There is a very likely slab covered with thick lime wash on the north of the porch.

South of south cell.

7. Rāma and Lakshmaṇa go out with Viśvāmitra to the forest.
8. Viśvāmitra's yajña is disturbed.
9. Rāma defeats Mārīcha and other demons.
10. Rāma frees Ahalyā from her curse.

West of south cell.

11. Rāma breaks Śiva's bow and marries Sītā.
12. Rāma defeats Paraśurāma.
13. Virādha (?) molests Sītā and is slain by Rāma (?)
14. Śūrpanakhī's nose is cut by Lakshmaṇa.

South-west of Navaraṅga.

15. Rāma destroys Kabaṇḍha.
16. Sītā is abducted by Rāvaṇa.
17. Rāvaṇa defeats Jaṭāyu.

South of Sukharāsi and main cell.

18. Rāma meets Sugrīva.
19. Rāma shoots through the seven palm trees.
20. Rāma slays Vālī.
21. Coronation of Sugrīva.
22. Hanumān is sent by Rāma in quest of Sītā.

West of main cell.

23. The monkeys searching for Sītā enter Svayamprabhā's cave and reach the ocean.
24. Hanumān looks into a telescope and sees Laṅka.
25. Hanumān crosses the ocean.

North of main cell and Sukhanāsi.

26. Hanumān searches Laṅka and Rāvaṇa's palace for Sītā.
27. The monkeys bridge the ocean.
28. Rāma and Lakshmaṇa go forth to Laṅka with the monkeys.
29. The battles of the Laṅka war.

North-west of Navaraṅga.

30. Lakshmaṇa slays Indrajit.
31. Battle between Rāvaṇa and Rāma. The latter's dhvaja has a swan.
32. Rāvaṇa is slain.

West of north cell.

33. Rāma's victory is celebrated with music and dancing.

North of North cell.

34. Rāma, Lakshmaṇa and Sītā in the Pushpaka vimāna.
35. They arrive in the vimāna and show Viśvarūpa.
36. Hanumān brings news of Rāma to Bharata.
37. Coronation of Śrī Rāma.

East of north cell.

38. Kirātārjuniya . Arjuna slays the boar, fights Śiva, floors him and obtains boon.

North-east of Navaraṅga.

39. The eight Dikpālakas go in procession to visit Narasiṃha.

North of Porch.—Commencing from the east:

40. Hiranyakaśipu admonishes Prahlāda.
41. Prahlāda is persecuted in several ways.
42. Hiranyakaśipu demands to be shown Viṣṇu in pillar.
43. Narasiṃha appears in the pillar and slays Hiranyakaśipu.

Around the porch above the mythological frieze is a row of turreted pilasters unfinished. Further up is the sculptured railing whose face is divided into panels by round bell-shaped double pilasters. The panels contain images of musicians and dancers, couples in indecent positions. On the north railing is a state officer seated in durbar; he is evidently the unknown builder of the temple.

The wall is, as at Hārṇahalli, divided into upper and lower halves by a fine cornice ornamented with beaded pendants and small kīrti-

Wall Decorations.

mukhas (?) with a scroll band running above it. Further up is the row of variegated turrets borne on pilasters with small figures of Yakshas, deities and the like placed under them. The lower part of the wall is sculptured with a row of large images, about 2 feet high. They are of the same quality, make, size and description as those at Hārṇahalli, Nuggihalli and Sōmanāthapur. The sculptor Mallitamma has signed his name under most of them. On their pedestals is generally a scroll band and above them are creeper tōraṇas.

The images are in order from the east running clock-wise :—

Wall Images.

- 1, 2. Inside porch, hidden by lime coating.

South-east of navaraṅga.

3. Outside porch—Kēśava.
4. Paraśurāma.
5. Lakshmi-Narasimha. Sculptor : ಮಲಿತಮ ಮಲಿತಮ್ಮ Malitamma.
6. Kāṭiṅgamardana.

7. Lady musician with cymbals.
 8. Nārāyaṇa.
 9. Lady with padma and phala.
 10. Harihara (rosary, trident, chakra and śaṅkha).
 11. Lady with phala and padma.
 - 12, 13, 14, 15. Dharaṇīvarāha with a consort on each side and Garuḍa on left.
- Sculptor : Kannada inscription ಮಲ್ಲಿತಮ್ಮ Mallitamma.
- 16, 17, 18. Mādhava with a consort on each side.
 19. Bali and Vāmana.

South of south cell.

20. Trivikrama with lifted leg.
21. Lady holding bunch of flowers.
22. Gōvardhanadhāri.
23. Lady with padma and phala.
- 24, 25, 26. Lakshminārāyaṇa with a lady attendant on each flank.
27. Gōviṇḍa.
28. Viṣṇu. Sculptor : ಪಮಾಯನ Pamāyana.
29. Mōhinī at toilet.
30. Tāṇḍava-Sarasvatī.

West of south cell.

31. Bearded Brahma.
- 32, 33, 34. Madhusūdāna with a lady on each side. Sculptor : ಮಲಿತಮ್ಮ Malitamma.
- 35, 36, 37. Lakshmi-Nārāyaṇa flanked by chāmaradhārīṇīs.
38. Lady with padma and phala.
39. Lady with parrot plucking fruits.

South-west of navaraṅga.

40. Mōhinī molested by monkey.
- 41, 42, 43. Vāmana flanked by consorts.
- 44, 45. Indra and Śachī on the Airāvata fight Kṛishṇa and Satyabhāmā.
- 46, 47. Vāmana with consort on left. Sculptor: ಮಲ್ಲಿತಮ್ಮ Mallitamma.
- 48, 49, 50. Śrīdhara with an attendant on each side. Kannada inscription below : Śrī Śrīdaradēvaru—Mallitamma ಶ್ರೀ ಶ್ರೀದರದೇವರು—ಮಲ್ಲಿತಮ್ಮ; Kannada inscription on south side, one below the other :—

ha	9	| ro 2	| ಪ ೯	| ರೊ ೨	A lady attendant on each side.		
si	2					| ಪಾ 1	| ಪಾ ೧
ṭa ha 6	ಪಾ ೬						

51. Garuḍa.

South of sukhānāsī and main cell.

52, 53. Ugranarasimha with Prahlāda on left.

54, 55. Vēṇugōpālā with a chāmaradhārīṇī on left.

56. Halāyudha.

57, 58. Hṛishīkēśa with Lakshmī to right.

59, 60, 61. Vaikuṇṭha-Nārāyaṇa with a chāmaradhārīṇī on each side.

Kannāḍa inscription below : ಸನಮಾದ (ಸಣ್ಣಮಾದ) ಬಡಗಿ ಮಲ್ಕೆಯನ ಮಗ ಕೈಯಮಾಡಿದ Sana Māda baḍagi Malaiyana maga Kaiya māḍida. The characters are perhaps of about 1,500. The broken left hand was probably repaired by Saṇṇamāda.

62, 63, 64. Padmanābha with consorts.

65. Lakshmī (Pl. XVIII, 2) dancing with eight hands (pāśa, lām̐ba, padma, aṅkuśa, svarga, pāśa, phala and kalaśa) with drummers below. Kannāḍa inscription ಮಲಿತಮ್ಮ ಲಕ್ಷ್ಮಿದೇವಿ—Malitamma Lakshmidēvi.

West of main cell.

66. Yōganārāyaṇa.

67, 68, 69. Dāmōdara with consorts. Kannāḍa inscription ದಾಮೋದರದೇವರು, ಮಲ್ಲಿತಮ್ಮ Dāmōdaradēvaru, Mallitamma.

70, 71, 72. Lakshmī-Nārāyaṇa with consorts—Gaja below Lakshmī.

73, 74, 75. Sankarshaṇa with consorts.

76. Lakshmī seated (abhaya, śaṅkha, chakra, kalaśa.)

North of main cell and sukhānāsī.

77. Sarasvatī dancing, 10 hands (lām̐ba, padma, broken, aṅkuśa, chinmudrā, pāśa, broken, jewel, pustaka).

78, 79. Vāsudēva with Lakshmī on left. Kannāḍa inscription. ವಾಸುದೇವ Vāsudēva.

80. Lady with parrot and fruits.

81, 82, 83, 84. Kōḍaṇḍarāma and Lakshmaṇa with Sītā on left and Hanumān on right.

85, 86, 87. Pradyumna with a lady on each side.

88. Seated Sarasvatī (rosary, goad, pāśa and pustaka).

89, 90, 91, 92. Ugranarasimha with a consort on each side and Garuḍa on right.

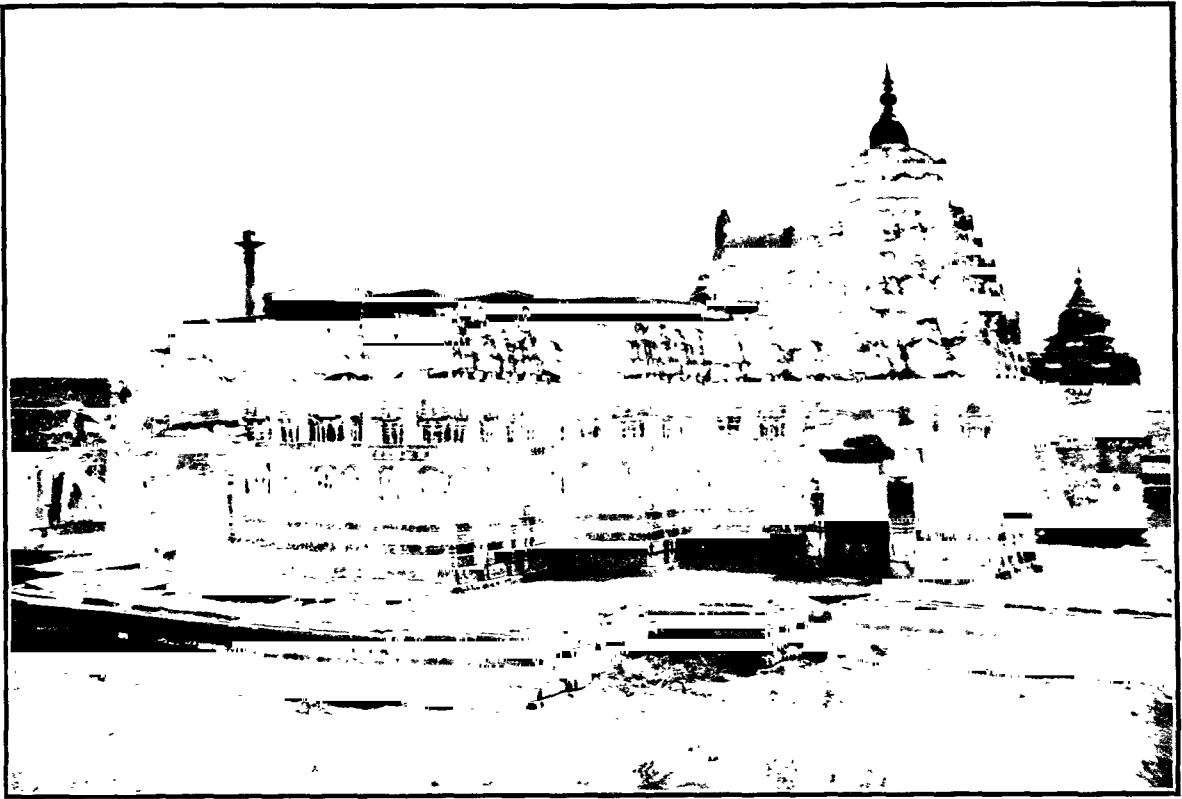
North-west of navaraṅga.

93, 94. Aniruddha with consort.

95, 96. Pradyumna with consort on left.

97. Purushōttama.

98. Pārvatī (Pl. XVIII, 3) dancing with Gaṇēśa on right and Śhaṇmukha on left and lizard on pedestal. Six hands (rosary, lām̐ba, goad, svarga, pāśa and phala). Kannāḍa inscription ಚಿಕಮಲಿತಮ್ಮ Chika Malitamma.



1. NORTH-WEST VIEW (p. 71).



2. LAKSHMI DEVI (p. 76).



3. PARVATI (p. 76).

99. Mahishāsuramardinī—slightly damaged. Sculptor: ಚಿಕಮಲಿತಮ Chika-Malitamma.

100, 101. Adhōkshaja with consort.

102. Lady feeding parrot.

103, 104. Mōhinī playing with and feeding cobras.

West of south cell.

105, 106, 107. Lakshmīnārāyaṇa flanked by consorts.

108, 109, 110. Standing Narasimha flanked by ladies.

111. Vaishṇavī dancing (8 hands—rosary, lamba, sword, śaṅkha, svarga, chakra, shield, kalaśa).

North of north cell.

112. Bhairavī standing with goblins and dog. Six hands (sword, trident, arrow, drum, bowl, bowl).

113. Lady dancing playing on cymbals.

114, 115. Achyuta with consort on right.

116, 117, 118. Lakshmīnārāyaṇa flanked by consorts.

119, 120, 121. Janārdana with consorts.

122. Yōgānarasimha.

East of north cell.

123. Vēṇugōpāla.

124. Dakṣiṇāmūrti with coat, cap, daṇḍa and bowl.

125, 126. Upēndra with consort.

127, 128, 129. Lakshmīnārāyaṇa with consorts.

130. Lady with padma and phala.

North-east of Navaraṅga.

131. Lakshmī standing (padma, chakra, śaṅkha, kalaśa) Kannada inscription illegible.

132, 133, 134. Upēndra with consorts.

135. Tāṇḍava-Gaṇēśa with mouse on pedestal feeding on sweets. Kannada inscription (ಚಿಕಮಲಿತಮ) Chika Malitamma.

136. Sarasvatī seated.

137, 138. Hari with consort.

139, 140. Inside porch—concealed by lime wash—Śrī Kṛṣṇa.

The eaves have the usual beaded pendants and dentil kīrtimukhas (?) The parapet, which, of course, covers the outer edge of the

Eaves and Parapet. double roof, is formed of a series of turrets whose fine sculptures are concealed by thick lime wash. Above the

parapet is a low brick wall of recent construction.

The stone tower (Pl. XIX, 1) which is of the usual Hoysala type has its sculptured turrets on the three tiers hidden by lime wash and mortar work. A brick pinnacle with a metal kalaśa is now constructed on its top. The projection over the sukhanāsi and its sculptured kīrtimukha are also covered with mortar and lime-wash.

Tower.

The old porch which is flanked by stone benches and supported by round bell-shaped pillars is broadish with complete eaves as at Nuggihalli. Its ceiling has above the eight Dikpālakas, a round gallery of lions with concentric rafters connecting the deep rib beams. The dvārapālas in the porch are ugly and of the Pāllīgār period workmanship.

Porch.

The navaranga doorway whose sculptures are concealed by chunām including the dvārapālas and Kāṭṭamardana on the lintel leads into a dark hall of nine aṅkaṇas against the western wall of which stand two turreted niches containing Gaṇeśa and Chāmuṇḍā.

Navaranga.

The navaraṅga pillars are of the round bell-shaped kind and have nothing remarkable about them. The ceilings, however, have some points of interest. Commencing from the east doorway and proceeding clockwise they are as follows :—

Pillars and Ceilings.

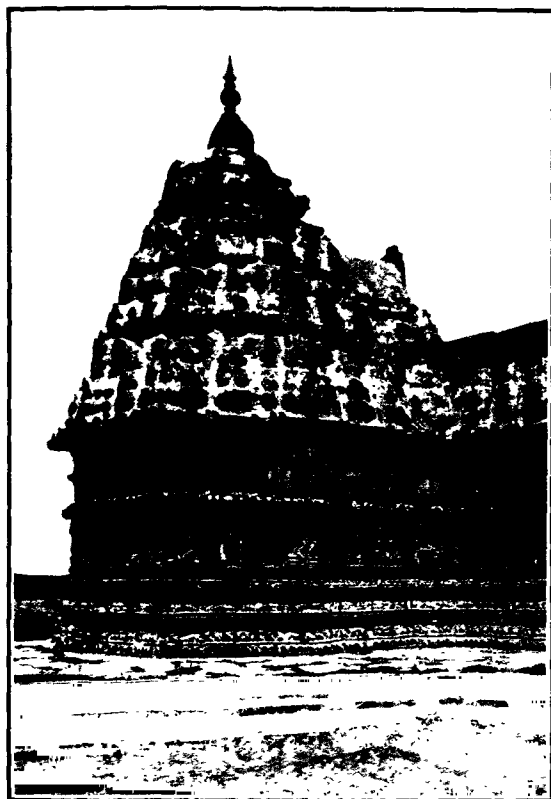
1. Circular gallery with concentric circles and plain pendant.
2. Eight-pointed star-shaped gallery with octagon and deep padma above.
Image of Agni in lower panel of pendant.
3. Circular gallery with concentric circles above.
4. Śrīchakra gallery with concentric Śrīchakras above.
5. Octagonal gallery on the concentric octagons above.
6. Twelve-pointed star-shaped gallery with similar concentric figures above.
7. Round gallery with concentric circles.
8. Star-shaped gallery (sixteen points) with similar dome.
9. CENTRAL CEILING.—Octagonal gallery with concentric circles above, the beam being very deep.

The doorways are chunām-crusted. In the south cell is an image of Vēṇugōpāla, 6' high, with its beauty concealed by a coat of wax. In the north cell is a good group of Lakshmī-narasiṃha on a Garuḍa pedestal.

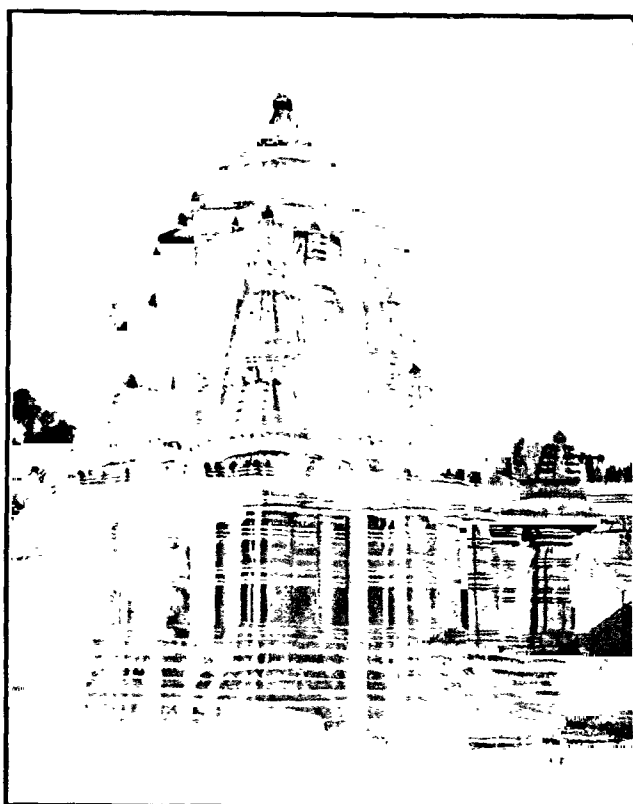
South and North Cells.

A doorway with perforated jambs leads to the sukhanāsi whose flat ceiling has nine padma medallions. The sukhanāsi is used as a store-house for vāhanas while the utsavamūrti is kept in the navaraṅga.

Main Sukhanasi.



1. JAVAGAL LAKSHMINARASIMHA TEMPLE,
SOUTH VIEW OF TOWER (p. 78).



2. NUGGIHALLI: SADASIIVA TEMPLE,
SOUTH VIEW OF TOWER (p. 32)



3. BELAVADI, VIRANARAYANA TEMPLE,
VAMANA (p. 85).



4. BELAVADI VIRANARAYANA TEMPLE,
BUDDHA (p. 85).

The garbhagriha doorway has good dvārapāla groups on the jambs and Gajalakshmi on the lintel. In the garbhagriha which has a deep padma dome carved out of a single slab stands on a Garuḍa-pedestal an image of Viṣṇu as Śrīdhara (padma, chakra, gadā, śaṅkha). Śrīdhara rarely appears as the main image of any temple.

Garbhagriha.

An ugly mukhamantapa of the Pālīgār period covers the front of the porch. It has two cells one of which is empty and the other contains a recent image of Viṣṇu standing. A sculptured wooden pillar, about 6' high, is kept in this cell and is said to be made of the trunk of a Tulasi plant which had grown up on an ant hill in which the image of Lakshmīnarasimha is claimed to have been concealed.

Mukhamantapa.

The mahādvāra which is about 18' high and 7' broad is made up of granite slabs and is a typical late Vijayanagar construction. The gōpura has entirely disappeared and portions of the mahādvāra itself are rapidly coming down.

Gopura.

On the south of the main temple is a smaller shrine for Lakshmi constructed in the Vijayanagar period with an image of evidently recent workmanship. But the four pillars used for the navaraṅga are large Hoysala pillars of the bell-shape with sixteen-fluted or thirty-two pointed star-shaped plans. They must have been later on brought from some ruined fine large temple of the Hoysala period.

Lakshmi Shrine.

A small mantapa with an inscription slab in its ceiling of A.D. 1515 stands to the north-west of the temple. Two pot-stone elephants which must have originally flanked the porch are now guarding the mahādvāra.

1. The sculptured walls of the main temple are leaning out and are in danger of falling. Ornamental buttresses might be given to support them.

Conservation Note.

2. The compound which is full of thorns and rubbish should be cleared and levelled and its wall repaired.

3. Many plants are growing on the temple, its platform, the mahādvāra and other parts. These are pulling down the structures. The north wall of the mahādvāra collapsed a year ago. These plants should be removed and the structures reset.

4. When possible the chunām coat covering the sculptures should be carefully removed.

5. The mukhamantapa, porch and platform have very uneven floors of slabs. These should be properly set and cement pointed.

6. The navaraṅga, its ceilings and the gods are covered with wax and are very dirty. It appears that the temple is rich and has 4 or 5 servants and a fund

of about Rs. 7,000. The renovation of the temple should be taken in hand immediately.

GAṄGĀDHARĒŚVARA TEMPLE.

About a furlong directly to the north of the Narasimha temple, close to the tank, is a temple of Gaṅgādhārēśvara of Hoysaḷa workmanship with a small soap-stone liṅga on a low pedestal. The doorway of its sukhānāsi has perforated jambs and in front of the navaraṅga is a closed mukhamanṭapa or additional navaraṅga with entrances on the south and the north. The temple has no tower and is intact. But it is now being used as a public latrine by the people of the village.

ĪŚVARA TEMPLE.

About 50 yards to the west of the Gaṅgādhārēśvara temple is a small Īśvara temple whose sukhānāsi and garbhagriha are completely ruined. In front of its small navaraṅga, *i.e.*, on its south, is a small porch with sixty-four pointed star-shaped pillars. By the side of the porch, half-buried, lies a fine pot-stone elephant worthy of being preserved in a museum.

JAINA BASTI.

To the north-west of the Narasimha temple, about fifty yards away, there is a Jain Basti with plain walls. The front door-way is well ornamented; and, near the top of the outer walls is a row of sculptures of groups of Jinas and dancers and musicians. Their irregularity suggests that the temple must have been constructed out of the materials of an older Basti.

BELAVADI.

VĪRANĀRĀYAṆA TEMPLE.

Belavāḍi is a village on the Bānāvar-Chikkamagalūr road, about four miles directly to the north of Haḷēbīḍ. It has a large temple

General Description. whose main deity is known as Vīranārāyaṇa. The temple may be generally considered to be a trikūṭāchala or three-

celled structure; but it is in fact much more complex than any other known trikūṭāchala of the Hoysaḷas. Its detailed study suggests that it might be studied in two distinct parts: the Western and the Eastern parts. The western part, which is a complete temple by itself, was probably first constructed and then the eastern part was added. The western part consists of a squarish garbhagriha with a sukhānāsi

which was originally open, a navaraṅga of nine aṅkaṇas and an indented square-shaped mukhamanṭapa. These structures are in the middle of a courtyard, paved with soap-stone slabs and surrounded, for the most part, by an oblong basement. The east portion of this basement still bears upon it part of a cloistered verandah which probably originally enclosed the whole courtyard. On the east of this verandah is a doorway leading to the eastern part of the temple.

This eastern part which is probably an after-thought consists of a large sabhāmanṭapa of the indented square plan with triple indentations in the corners, with a sukhānāsi and garbhagriha on the south and north respectively containing images of Gōpālakṛishṇa and Yōgānarasimha. The walls of these two cells are fully sculptured and are different even in plan from those of the Vīranārāyaṇa shrine.

To the east of the sabhāmanṭapa is a fine large upparige through which originally was the entrance to the temple compound.

When the temples were completed a long inscription in Hoysala Kannada characters was inscribed on a very large soap-stone slab and set up at the south-east corner of the temple, *i.e.*, to the right of the Gōpālakṛishṇa shrine. It is a pity that this

slab fell down some years ago, was broken into two, and its inscription was almost completely effaced by weather and mischievous boys. The sculptured panel on the top of the inscription is also ruined but since God Nārāyaṇa stands in it with Vēṇugōpāla on his right and Yōgānarasimha on his left it is gathered that when the inscription was set up all the three shrines had been constructed and the temple was complete in its present form. A smaller fragmentary Hoysala inscription standing close by is also greatly damaged, but yet gives us the information that in the Śaka year 1128 (A. D. 1206; the second figure, however, is much damaged) some lands were granted under some tank for the worship of god Vīranārāyaṇa. Thus the Vīranārāyaṇa shrine at least was in existence before 1206 A. D. Whether the eastern part of the temple was in existence at that date is not clear, though it can be said that the other deity mentioned in the inscription is neither Vēṇugōpāla nor Yōgānarasimha. It may, however, be stated that the eastern part of the temple and the upparige are at least an after thought, since the cloistered verandah separates them from the western part of the temple.

Around the Vīranārāyaṇa shrine no separate platform appears. The basement

Viranarayana Shrine :

Outer View.

has six cornices of which the fourth and fifth from the bottom have uncarved mouldings meant for small kīrtimukhas and makara faces respectively. The wall which is horizontally unbroken by a middle cornice has only thin tall square pilasters of the plainest type with, here and there, a large indented square-shaped pilaster. No other ornamentations appear on this wall. Even the incuse recesses are not so many as in the other two shrines.

The eaves with plain under-surface and dentil projections and beaded pendant edge, and the parapet with its row of makara faces and

Eaves and Parapet.

highly ornamented figure-bearing tōraṇas are similar to the corresponding parts of the other two shrines. The parapet, however, runs round the whole temple including the maṇṭapas.

The soap-stone tower with three tiers of turrets and large stone kalaśa on the

Tower.

sikhara is also similar with the corresponding parts of the other two shrines. The Saḷa group over the front projection has disappeared from all the three and the kīrtinukha in front of the west tower has a standing image of Viṣṇu. The chief images on the west tower are:—Vēṇugōpāla, Kāḷiṅgamardana, various forms of standing Viṣṇu, Yakshas and Yakṣiṇīs.

The navaraṅga doorway is comparatively unworked except for the dvārapālas and the Gajalakshmī lintel. The hall which is about 25'

Navaranga.

square was originally completely walled in except near the doorways and must have been quite dark. A large window about 2' x 3' has recently been opened in the south wall. Through its crevices can be seen the fact that the inner and outer walls of the temple are entirely different. The navaranga pillars, though large, are of the usual round bell-shaped kind. The navaranga has plain straight walls with intervening star-shaped and pond-shaped pilasters and has no niches.

The hall has nine ceilings, all domed. They are, from the east running clockwise:

1. Round gallery with concentric circles.
2. Eight-pointed star-shaped gallery with octagon above and a padma on top. Through a crevice here can be seen the double roof of the temple. It could be entered from the top. The upper roof is supported by a series of low pillars placed on top of the lower pillars and is sloping on the sides. From this hollow in the roof the inner part of the tower could also be entered as at Hullekere, etc.
3. A gallery of sixteen blunt points with concentric circles above.
4. Śrīchakra gallery with concentric Śrīchakras above.
5. Octagonal gallery with concentric octagons.
6. Star-shaped gallery of twelve points with similar concentric figures above.
7. Circular gallery with concentric circles.
8. Sixteen-pointed star on two tiers of slabs with a fine padma above.

9. *Central*.—On an octagonal cornice bearing the eight Dikpālakas is a round gallery with groups of Saḷa fighting two lions together. Above the rafters are concentric circles with a large plain pendent band in the middle.

The sukhanāsi appears to have been open at first. A doorway of roughly worked slabs now separates it from the hall. The

The Sukhanasi and Garbhagriha. sukhanāsi ceiling is a dome with an octagonal gallery and concentric circles above. The garbhagriha doorway whose sculptures are hidden by lime-wash is comparatively large and admits into the garbhagriha which has a flat ceiling of sixteen squares ornamented by rosettes. The image of Vīranārāyaṇa (which is about eight feet high from the ground including the pedestal) stands on a Garuḍa pedestal. It is a fine image, beautifully carved and elaborately ornamented. Its four hands are thus disposed : śaṅkha (the symbol has disappeared leaving only two bits sticking), padma, gadā and chakra (broken). The broken symbols deserve to be restored in gold or silver. The god is flanked by consorts and the serpentine tōraṇa has the usual ten avatāras on its edge.

Outer view: The mukhamanṭapa has five comparatively plain cornices with a row of pilasters and rosettes between the fourth and fifth from bottom. The eaves and turrets and the slanting railing running all around are unworked.

Mukhamantapa. The eaves are wider and heavier than around the main temple. This manṭapa is of the plan of an indented square and has a stone bench ornamented with rosettes and pilasters on its face running all around the edge except near the two doorways.

The pavilion is supported on twenty-two pillars, twenty of which are of the round bell-shaped kind. The other two pillars at its east end, however, are star-shaped with thirty-two points.

Pillars. A domed porch connects this manṭapa on the east with the stone verandah and appears to have had stepped entrances on the south and north which are now walled up.

The ceilings are in order as follows commencing from the east and running clockwise first in the outer circle and then in the middle one :—

Ceilings.

1. Above porch : gallery of broken octagon with concentric circles.
2. Circular gallery with concentric circles.
3. South end : Circular gallery with concentric circles.
- 4, 5. West end: similar to No. 1.

Inner Square.

6. Octagonal gallery with octagons above.
7. Twelve-pointed star-shaped gallery with similar figures above.
8. Square upon square placed corner-wise.
9. Twelve-pointed star gallery with similar figures above.

10. Circular gallery with concentric circles above.
11. Twelve-pointed star with similar figures above.
12. Circular gallery with concentric circles.
13. Twelve-pointed star gallery with concentric circles.
14. *Central*.—On an octagon rise three concentric rows consisting of trefoils (similar to the Nāga symbol or *fleur-de-lis* with upturned arms).

To the east of the connecting porch now stand five soap-stone *aṅkaṇas* supported by smallish round bell-shaped pillars

Verandah.

To the north and south of this structure continues a soap-stone basement with evident signs of having borne a verandah (now disappeared) which must have enclosed the courtyard.

The eastern portion of the temple, which has already been generally described is connected with the western by a doorway which

East Portion of the Temple.

is now the only entrance to the western part of the temple. Its only entrance is on the east and is supported by large soap-stone elephants, well-shaped, with four tusks each. (Pl. XX, 1).

The basement of the eastern part of the temple has four cornices around the *maṇṭapa* and six around the cells. These are

Basement.

mostly unworked except in a few places here and there and are similar to the cornices of the main temple except that the third cornice from the bottom is flat. The *maṇṭapa* has the bottom four cornices while above them is a row of pilasters with intervening sculptures surmounted by towers flanked by lions and *Śaḷa* groups. The sculptured figures are generally those of seated *Yakshas* and *Yakshinīs*. Above these are the slanting railings, portions of which bear finely sculptured panels between the pilasters. The interesting figures are, commencing from the south-east of the entrance :

1. *Bhīma* fighting the serpent king.
2. *Balarāma* persuing *Arjuna* (?) who is carrying off *Subhadrā*.
3. *Paraśurāma* slaying his mother.
4. *Vēṇugōpāla* with cows, cowherds and cowherdesses.
5. *Kṛishṇa* slays *Dhēnukāsura*.
6. *Kṛishṇa* hurls *Gardabhāsura*.

Corner.

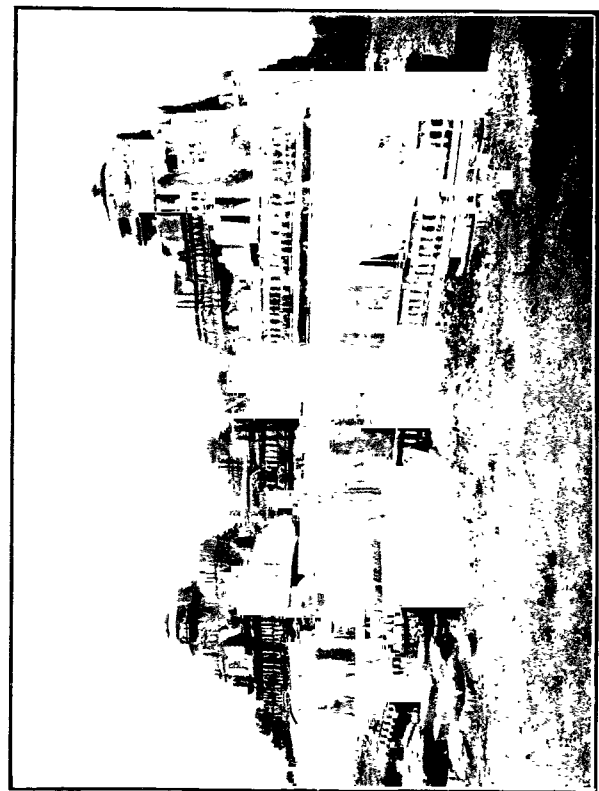
7. *Kṛishṇa* slays *Hayāsura*.
8. *Gōvardhanadhāri*.
9. *Kṛishṇa* informing *Arjuna*, while bathing, of the demise of *Abhimanyu*.

Corner.

10. *Kāḷingamardana*.
11. Two monkeys fighting.



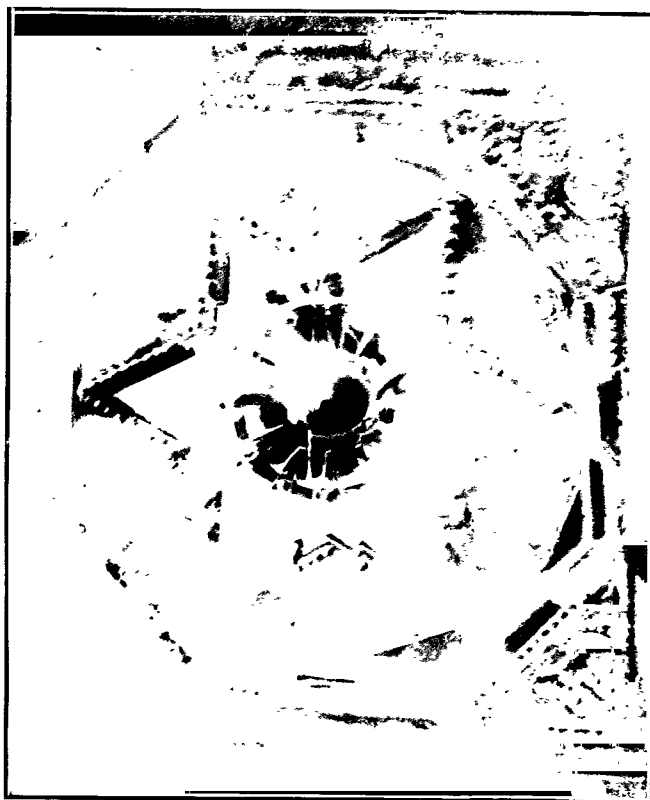
1. BELAVADI VIRANARAYANA TEMPLE, ELEPHANTS (p. 84).



2. CHATCHATTAHALLI: CHAITESVARA TEMPLE, SOUTH EAST VIEW (p. 90).



3. HULLEKERE: CHANNARAYANA TEMPLE, INTERIOR VIEW.



4. HULLEKERE CHANNAKESAVA TEMPLE, CEILING (p. 70).

12. Mōhinī molested by monkey.
13. Mōhinī and Bhasmāsura.
14. Couples at love.
15. Dancers and musicians (south).

North railing—unworked.

The walls of the cells above the basement have the horizontal dividing cornice without a scroll band and the lower part is much wider

Wall Decorations. than the upper one. The latter contains on single or double pilasters turrets of comparatively plain workmanship. The lower part which is larger than at Hārṇahallī and elsewhere contains large wall images, about 2½' high, with scroll work on the pedestals and creeper tōraṇas above. These latter declare the shrines as having been built in the thirteenth century. The large images are fully ornamented though their limbs are thickish, their legs proportionately too short, their bulging toes forward and their faces rounded. They strongly remind us of the Sōmanāthapur images, though here and there is an exceptional figure which attracts our notice like Buddha and Vēṇugōpāla.

The images on the outer walls of the Gōpālakṛishṇa shrine commencing from the east are :—

Wall Images.

East Face—

1. Harihara (rosary, trident, charka, śaṅkha).
2. Garuḍa.
3. Nārāyaṇa.
4. Kēśava.
5. Vāmana (Pl. XIX, 3) the dwarf holding stick and kamaṇḍalu with a lady attendant.
- 6, 7, 8, 9, 10, 11, 12. Viṣṇu (gadā, padma, śaṅka, chakra) standing flanked by a consort and two lady attendants on each side.
13. Dhyānī Buddha without ushṇīśa. (Pl. XIX, 4.) This occurs very rarely in Hoysala sculptures, being found generally only on the prabhāvalī of the main images.
14. Vēṇugōpāla.

South Face—

15. Kāliṅgamardana.
16. Garuḍa.
- 17, 18, 19, 20, 21, 22, 23. Purushōttama flanked by consort and two chāmara-dhārīṇīs on each side.
24. Standing Narasiṁha.
25. Śrīdhara-standing.

West Face—

- 26. Nārāyaṇa.
- 27. Arjuna shooting the fish target.
- 28, 29, 30, 31, 32. Gōvardhanadhārī with a consort and a chāmaradhārīṇī on each side.
- 33. Paraśurāma.
- 34. Gōvinda.
- 35. Halāyudha.
- 36. Four-handed Lakshmī (padma, chakra, śankha, phala).
- 37. Śrī Rāma—two-handed, with arrow and bow.
- 38. Dharaṇīvarāha—unfinished. (End of South Cell Wall).

North Cell Wall.—

The wall images commencing from the north-west and proceeding clockwise are :

West wall—

- 39. King standing with two hands about to join in añjali—Prahāda (?)
- 40, 41, 42. Yōgānarasiṃha with a chāmaradhārīṇī on each side.
- 43, 44, 45. Viṣṇu as Vāmana flanked by consorts.
- 46. Halāyudha.
- 47. Garuḍa.
- 48, 49, 50, 51, 52. Pradyumna with a consort and chāmaradhārīṇī on each side.
- 53. Garuḍa.
- 54. Śrī Rāma.
- 55, 56. Viṣṇu as Śrī Kṛishṇa standing. Consort on left.

North wall—

- 57, 58. Kēśava with Lakshmī.
- 59, 60. Mōhinī with mirror and chāmaradhārīṇī on right.
- 61, 62, 63, 64, 65. Pradyumna with a consort and lady attendant on each side.
- 66, 67, 68, 69. Standing Narasiṃha with two consorts and a chāmaradhārīṇī—all on left.

East wall—

- 70, 71. Viṣṇu standing—symbols except padma broken. Consort on right.
- 72, 73. Paraśurāma with lady attendant.
- 74, 75, 76, 77, 78. Viṣṇu as Viṣṇu with consorts and attendants.
- 79, 80. Kalki, two hands with sword and shield. Garuḍa on left.
- 81, 82. Dharaṇīvarāha with consort on left.
- 83, 84, 85, 86, 87. Kālīṅgamardana-dancing on the cobra with musicians accompanying, ḍavane, rudravīṇa, tāḷa, mṛidaṅga, cymbals.

The eaves on the south and north cells are narrow and have beaded edges like those of the main cell. But the eaves of the sabhāmaṇṭapa are very different in character. They are large and heavy with a deep 'S' form and have on the under surface imitation beams and rafters. The parapet of the whole temple is uniform in character being composed of richly ornamented turrets, similar to those of the main temple. The sculptures contain Saḷa groups, Yakshas, lions, makaras, various forms of Viṣṇu, etc. The important ones are—

Eaves and Parapet.

- (1) Over the East entrance: Śrī Rāma with Sīta, Lakshmaṇa and monkeys below, Saḷa fighting two lions like Gilgamesh ;
- (2) South-east corner : Kāliṅgamardana and Vēṇugōpāla
- (3) South-west of sabhāmaṇṭapa : two men fighting ;
- (3) South of navaraṅga : Lakshmī-Nārāyaṇa, Mōhinī ;
- (5) North of navaraṅga : Yōgānarasiṃha.
- (6) North of mukhamanṭapa : Halāyudha.
- (7) North-east of sabhāmaṇṭapa : Hanumān, Buddha, Kalki, Rāma slaying the golden deer.

The south and north towers are similar to the west tower in almost all main features having three tiers of turrets ornamented with kīrtimukhas. In these latter are varied sculptures similar to those on the parapet. The noteworthy ones are :

Towers.

South Tower—

Lakshmīnarasiṃha, Yōgānarasiṃha, Ugranarasiṃha, Buddha, etc.

The panels in front of the projections of the tower contain :—

*South :—*Viṣṇu.

*North :—*Viṣṇu.

*Main :—*Janārdana --partly worked.

The sabhāmaṇṭapa is a large pavilion of thirty-nine aṅkaṇas and of the indented square plan with triple indentations. Its roof is borne on forty-six pillars of the round bell-shape type, while all around it except at the four entrances is a stone bench. Originally the south and north sukhanāsis also were open. On the inner face of the bench is a row of elephants as at Arsikere in various attitudes often fighting or marching with men. Each elephant is about 18" high. A few of the elephants are, however, unworked. The bell-shaped pillars have either flat-beaded pendants (worked on only one pillar) or bulging round-bellied bells for leaf-shaped panels as at Kubaṭūr and Nāḍkalasi.

Sabhamantapa.

The ceilings are mostly flat and ornamented with shallow lotuses. The exceptions are three ceilings :

1. South-south-west, second square: A fight. A hero fighting three others one of whom holds his arms back. Around the central panel are a large number of fighters.
2. Near west doorway: Vēṇugōpāla surrounded by dancers and musicians in an ornamental creeper grove with a row of cows on edge. Śaṅkha and chakra are worked alternately in the second series of convolutions.
3. Next to the above from the east: Kāliṅgamardana surrounded by two ornamentally intertwining serpents, a creeper scroll and a ring of cows.

South shrine.—A comparatively plain doorway with dvārapālas and imitation perforations on the jambs and a Gajalakshmī lintel and a well ornamented top panel with five towers and creeper ornamentation, leads into the sukhanāsi which was

Cells.

originally a part of the sabhāmaṇṭapa. A similar doorway without the imitation perforations gives admission to the garbhagṛiha which has a flat ceiling ornamented with padma medallions. In the cell on a Garuḍa pedestal is a fine large image, about 7' high, of Vēṇugōpāla. This image unlike that at Sōmanāthapur wears a well ornamented kirīṭa. But in other respects it is similar. Each jamb bears a consort, cows, and cowherdresses and ṛishis while the symbols of Viṣṇu (śaṅkha, padma, gadā, chakra) are shown in the background. The god stands under a maṇi-tōraṇa above which is the kalpavṛksha (whose fine carving is covered by chunām). The ten avatāras do not appear on the prabhāvali. The image of the god is finely made and intact. Its legs are crossed and some of its fingers are lifted as if in the act of playing on the flute. The image is covered with hardened wax and its face bears caste marks uncleared for many years. It requires to be carefully cleaned.

North cell.—The north sukhanāsi and north cell are quite similar to the south ones except that the north ceiling bears a shallow dome with a padma in the centre. The image of Yōgānarasimha, about 6½' high, shows the god seated on a Garuḍa pedestal in the utkuḷikāsana. He wears a fine kirīṭa, longish horse-like ears, an exaggeratedly wide mouth and protruding eyes. His back hands hold the chakra and śaṅkha while the front ones rest loosely upon the front knees which are supported by a jewelled band. On the outer edges of the serpentine tōraṇa appear the ten avatāras. The image is a grand one and shows the mighty ferocious god in an attitude of peaceful contemplation.

The *upparige* is a large impressive structure which shows the character of the purely Hoysala mahādvāras. It is a large high building consisting of a hall, about 25' square, and a spacious porch. Viewed from the outside we notice

Upparige.

that the basement with its usual cornices is plain, that the outer wall is ornamented only with plain long pilasters and that the roof over the outer square is sloping while the central roof is flat. The building stands on a high ground and is approached by a flight of steps at the top of which is the entrance to the porch flanked by two soap-stone elephants. Similar elephants flank also the western entrance of the *upperige*. A stone bench runs around the porch and the partly ruined slanting railing at its back is unornamented. The ceiling of the porch has only six large padmas and its roof is supported by four bell-shaped columns on each side. The doorway has *dvārapālas* on the jambs and *Gajalakshmi* on the lintel. The inner view of the hall is imposing because of its height which is about 17' and by the graceful shape of the bell-shaped columns which are tall and slim, unlike the usual fat types met with elsewhere. The proportions of these pillars, the plain pilasters on the outer walls and the sloping roofs create a suspicion that the building might belong to even the eleventh century (compare *Kubaṭūr* and the Jain Basti at *Śṛīngēri*). But the pillars of the porch and the fact that it is only a gateway show that such a structure could be constructed even about 1200 A.D.

The distance between these large pillars is about 12' and the design of the ceiling is nine squares each having a lotus.

The temple of *Vīranārāyaṇa* is an important monument in the State for its architecture, sculpture, magnitude and nearness to *Halebīd*. ✓

Conservation Note.

But it is in an unpardonably neglected condition. The village of *Beḷavādi* and its lands probably belonged to this temple. Now they form part of the *Śṛīngēri* mutt whose administration ought to pay immediate attention to the renovation of this beautiful temple.

1. The *upperige* which is used now as a cow-pen and has its roof and walls in a dangerous condition should be repaired, its flooring and its steps reset and cement pointed.

2. It should be provided with a battened wooden door.

3. The courtyard, part of which is being used as a public latrine, should be cleared and levelled and a compound wall put up around the area; some houses in the neighbourhood being acquired, if need be.

4. Against the compound wall may be constructed accommodation for the ratha and the stores as also for the necessary kitchen and *yāgaśālā* when funds permit.

5. The roof of the building generally is overgrown with grass and thorns which should be removed. The roof of the *navaraṅga* has two large rents with many smaller ones which give free admission to the hollow double-roof. Bones of small animals like dogs or goats lying in the hollow showed that sometime ago the roof had been used as a lodging by a cheeta. This roof should be immediately repaired, the stones being reset and a concrete coating of sufficient strength and thickness being given.

6. The cloistered verandah of the main temple is coming down rapidly. The ruined part of it may be removed, that is, all except the three front *aṅkaṇas*, its mud walls cleared and the earth lying about it removed and levelled.

7. The main *navaraṅga* is dirty and dusty. It should be cleaned. Another window may, if need be, be opened in the north wall.

8. Above the south window the walls should be re-examined since there is a hollow gap between the inner and outer wall.

9. The sculptures and the deities of the temple should be well cleaned (with petrol and washing soda).

The total expenses which may come to nearly Rs. 10,000 may be provided by the Śrīngēri Jahagir or Government as the Government desire. The repairs are urgent and must be attended to immediately to save the beautiful monument.

CHATCHATHALLI.

CHAṬṬĒŚVARA TEMPLE.

(Pl. XX, 2).

About three miles east-north-east of Halebīḍ is a small village named Chaṭ-chathalli which contains a *trikūṭāchala* temple dedicated to Śiva as Chaṭṭēśvara. The temple faces directly to the south and is of plain workmanship. It contains three cells all of which are squarish in plan slightly indented. The main cell of Chaṭṭēśvara is to the left of the *navaraṅga* facing east. The cell facing the *navaraṅga* door contains Viṣṇu facing south, while the third cell containing an image of Sūrya faces west.

General Description.

History.

Basement.

and cross moulding *kīrtimukhas*.

Walls, Eaves and Parapet.

The temple was constructed by Chaṭṭadaṇāyaka, a Hoysaḷa officer under king Ballāḷa II about the year 1200 A. D. It has two inscriptions, one on a slab to the east of the porch and another on a beam inside the *navaraṅga* near the entrance.

The temple appears to have been built on a floating foundation over which rises the basement containing five cornices. The third and fourth cornices from the bottom were evidently meant to receive the usual ornamental designs of *makara* mouths

The walls are all plain with small square pilasters set in at the corners. The eaves are plain with unworked under-surface and edges. The parapet is composed of a series of turrets with ornamental carvings on the dentil projections and *śikharas*.

Of the three towers, the north one has collapsed and the remaining two are made each of three tiers of unornamented turrets, with unsculptured mouldings. The *kalaśas* are missing from the *śikharas*. The western tower however has a few sculptured panels containing Yakshas and Tāṇḍavēśvara. The projections over the *sukhanāsis* have neither the *Śaḷa* groups nor sculptured panels.

The porch is entered by a flight of steps flanked originally by turreted niches. On either side of the porch are stone benches backed by unworked railings. The roof is supported by two soap-stone pillars of the usual bell-shaped kind and contains a ceiling consisting of an octagonal gallery with three concentric octagons and a plain pendant above.

The *navaraṅga* doorway is comparatively plain but for two indented square shaped pilasters, two Śaiva *dvārapālas*, and a *Gajalakshmī*-lintel. The *navaraṅga* (20' × 20') has nine *aṅkaṇas*, the central one being the largest. One of the central dome beams has a fine eight-pointed star-shaped *Śrīchakra* with an inset *padma*. The design is beautiful and is in high relief.

The four central pillars are of the thickish bell-shaped round type without detailed ornamentation.

The nine ceilings are all domed and are running clockwise from the south door :—

1. A square with a frieze of swans, with a circular gallery and with concentric circles above.
2. Round-edged *Śrīchakra* gallery with similar concentric figures above.
3. Concentric octagons with octagonal bud.
4. Square gallery with similar squares above.
5. Three concentric circles.
6. Seven-pointed stars over similar gallery.
7. Concentric circles.
8. Eight-pointed star-shaped gallery with similar figures above.
9. *Central* : Round gallery with eleven-pointed concentric star above.

Inside the *navaraṅga* against the west wall are pedestals bearing the mouse and the lion showing that originally there were *Gaṇeśa* and *Mahishāsuramardini*. These were robbed and have now been replaced by a recent *Vīrabhadra* and a *Hoysaḷa Bhairava* brought from elsewhere. A small bull is also placed in the *navaraṅga*.

The main cell is the only one with a doorway for its *sukhanāsi*. The latter has above the *dvārapālas*, square perforations on the jambs and a *Gajalakshmī* lintel. The *sukhanāsi* ceiling is flat. The *garbhagṛība* doorway has *dvārapālas* and an

unworked Gajalakshmī lintel. The garbhagriha which has a flat ceiling has a small natural liṅga.

The sukhanāsi of the north cell is open and contains a domed ceiling with concentric circles and the pendant missing. Through a crevice in this dome is seen the double roof of this building.

North Cell.

A plain unworked doorway leads into the garbhagriha which has a flat ceiling. In it on a worn out Garuḍa pedestal stands a Viṣṇu image whose symbols are all broken. It is probably Kēśava. It is about 6 feet high in all and is flanked by consorts and chāmaradhārīṇī. Around the serpentine tōraṇa are the usual ten incarnations of Viṣṇu.

The open sukhanāsi of the east cell is similar to the north one, but has a flat ceiling like that of the main sukhanāsi.

East Cell.

The east garbhagriha doorway is also plain and the cell, which has a flat ceiling, has a fine Sūrya image on a seven-horse pedestal. The god's face has been recently retouched and spoiled. Otherwise it is a good piece of sculpture. On each jamb is a Chhāyā while on the prabhāvaḷi there are the twelve Ādityas.

1. The temple is considerably damaged and cannot be set right without much expenditure. It would be enough to prevent it from

Conservation Note. further ruin.

2. The collapsed stones of the north tower may be removed to relieve the walls from weight.

3. The plants growing on the building may be rooted out and the roof remade with concrete.

4. Some props may be given to the walls where they are dangerously out of plumb.

5. The village Patel or Chairman may be given an allowance of Rs. 2 per mensem to keep the plants from growing.

VISHṆU TEMPLE.

To the south-west of the Chaṭṭēśvara temple, about 50 yards away, is a porch, a navaraṅga doorway and part of a wall of a Viṣṇu temple which has now disappeared. Its front beam has an inscription of about 1200 A.D. and its walls have four images of Viṣṇu as Kēśava and Śrī Kṛishṇa standing with consorts. The temple must have been a good one. Some of its stones are of darkish soap-stone like the images of the Nagarēśvara temple at Halebīd. The sculptures are fit to be removed to a museum.

DODDAGADDAVALLI.

LAKSHMĪDĒVI TEMPLE. *Temp*

Doddagaddavalli is a village about 1½ miles directly west from the spot of the main road of Hassan-Belur where the 9th milestone and the stone indicating the boundary between the Kāvērī and the Kṛishṇā basins stand. A pathway passing over a low hill leads to the village whose surroundings can clearly be seen from the crest of the hill behind Girihalli.

General Description. The temple with its many towers attracts the eye even from a distance. In fact this is one of the features for which it is of interest. The other two features are that it is a temple of four cells artistically arranged in plan and that it is a temple of Lakshmī where the goddess is the chief deity. But for these features the temple has nothing extraordinary about it. In a wide stone compound entered through a porch on the south and formerly through yet another in the north stands the temple with its four towers, three of which are of the stepped pyramid design. Four more similar, but smaller, turrets crown the four shrines which occupy the corners. The exception is the tower over Lakshmī which is more nearly of the multi-turreted kind. In plan the temple is closely a Latin cross with its head to the south and two entrances leading into it through each side of its long tail. A small Virabhadra shrine of the Hoysala days is built to the north-east of the temple. These with the four corner shrines give us in all nine shrines with nine towers.

History. In the absence of inscriptional evidence the archæologist would probably ascribe the temple to the late Chālukyan or very early Hoysala period owing to the comparative plainness of its walls and towers and the occurrence of the stepped pyramid. But inscriptional evidence definitely shows (Hassan 149) that the temple was constructed in the year 1113 A. D. in the reign of Viṣṇuvardhana Hoysala by a merchant Kullahana Rāhuta and his wife Sahajādēvī. This couple founded the village of Abhinava-Kollāpura, otherwise known as Gaddumballi and constructed the temple of Mahālakshmī. Subsequent inscriptions of the reign of Ballāḷa and others inform us of the numerous grants made to the temple. But there does not appear to be any extraneous structure built later on or otherwise engrafted on the temple. The Bhairava and corner shrines also are architecturally similar to the main building though it is possible that they were put up slightly later.

Since the temple is built on a slope descending slightly towards the east and the ground level beyond the compound on the west is

Basement and walls of the main Temple. higher than that of the temple compound there is not even the suggestion of a platform below the temple. The

basement or that part of the outer wall which seemingly performs that function, has the usual six cornices with the mouldings of numbers 4 and 5 unworked. Above the basement is the wall which has no horizontal cornice and has, in addition to the usual large and corner pilasters, turrets and turreted canopies borne on single or double pilasters. The turrets also are comparatively simple in design consisting mostly of dentil cornices and square-planned śikhara, with round stone kalaśa. They remind us more of the simple turrets at the Bēlūr temple than of the elaborate and highly complex turrets of the thirteenth century like those of Sōmanāthapur. Above the double pillar canopies the turrets are mostly in the shape of single storeyed niched shrines with or without pillars while above the turrets borne on single pilasters are serpentine tōraṇas issuing from simhalalāṭas. The pillared niches are finely designed. Under the canopies no sculptures exist except a Kālī figure on the east wall of Kālī shrine.

The eaves and parapets have no ornamentations except the unworked dentil cornices. The towers, however, are of two classes. All

Parapets and Towers. the towers of the temple except that over the Lakshmī shrine are of the simple stepped pyramid design with no ornamentation either on their edges or on the dentil mouldings. The steps are more correctly eaves-shaped cornices with a moulding running along the lower edge for receiving the beaded pendants and the trapezoid teeth meant for kīrtimukha arches. Each tower has eight or nine such stepped cornices rising from a square bottom, whose angles are indented. Each cornice appears in reality to be only a conventionalised abbreviation of a storey, so that these vimānas depict a many storeyed building in a highly conventionalised form. The tower over the Lakshmī shrine, however, is raised on a different principle. It has two tiers of small towered shrines rising one above the other. Their prototype is found in the Pallava architecture of Māmallapuram, whereas the stepped pyramid would more properly be derived from similar stepped structures of the Chālukyan Empire.

The turrets of the Lakshmī shrine have on their śikharas and in their inter-spaces small kīrtimukhas and tōraṇas respectively bearing Yakshas or ornamental rosettes. Each tower has a projection over the sukhanāsi on whose front face is a kīrtimukha with an unimportant sculpture and above which is a Saḷa group. Out of the nine Saḷa groups the temple originally had, one that was on the north-east corner shrine is missing.

Each tower has on its śikhara a fine large stone kalaśa adorned with beaded hangings which go around its girth.

The navaraṅga which is of modest size is entered by two doorways of which the east one is plain and the west one ornamented. On the outer side of each jamb is a Vaishṇava dvārapāla on a pedestal borne by lions and gryphons. The jambs which bear the usual rosette, scroll and ropebands with eight-pointed star-shaped pilasters bear a lintel with a frieze of lions and unworked central panel. Above it are four turrets with an unworked kīrtimukha in the centre.

The navaraṅga which is roughly an oblong hall is composed really of two navaraṅgas each of nine aṅkaṇas and each having round bell-shaped pillars. The eastern part has stone benches running around its sides which are closed with plain pierced windows. The two parts open into each other freely and have no dividing wall. The most interesting things in the navaraṅga are the two sculptured Bhētālas on its extreme south which guard the door to the Kālī shrine. Each Bhētāla is shaped like a conventionalised skeleton with dishevelled hair, protruding eyes, large ear-rings, open mouth showing fangs and projected tongue. They are both male and show exaggeratedly large sexual organs, being stark naked. The west one whose hands are broken has other goblins attending upon it, while the east one has a sword in right hand with the severed head of a bearded man and a bowl in the left. They are interesting images and unique in their conception and execution since colossal Bhētālas (each is about 6½' high) are not found elsewhere in the Mysore State.

The ceilings are mostly well-designed, though none of them has a true dome. They are either flat or have shallow imitation domes carved out of single slabs with round sculptured panels in high relief. The central ceiling of the western part of the navaraṅga has a male dancing figure playing on the vīṇā which is probably Vīrabhadra. The ceiling to its north has a flying Kāpālī with sword and bowl in his two hands. The outer square of the eastern part, however, has the eight Dikpālakas. But the sculptures of the central ceiling are weathered away.

Though the temple is named after Mahālakṣmī even by the founder, the most important place is occupied by the Kālī shrine. It has no sukhanāsi and the cell is entered by a doorway on each jamb of which is Mōhinī dancing, while the lintel bears the face of Kālī with the fangs and tongue appearing in the partly opened mouth. Goblins support it on either side. The design is rare.

In the cell which has a shallow padma ceiling is a pedestal on the face of which a goblin is seated playing on a pot-drum on the mouth of which is stretched a parchment and around which is a snake. The goddess is seated in sukhāsana on the prostrate body of a Rākṣhasa and holds in her eight hands—sword, mace, trident, arrow, drum, pāśa, bow and bowl. Her fangs are protruding from the corners of her mouth, and she wears jaṭā-makuṭa and sarpakuṇḍala. On the

prabhāvali is a host of goblins playing on musical instruments eating or brandishing swords.

✓ The sukhanāsi of the Lakshmī shrine is entered by a very plain soap-stone doorway which probably was a later insertion, the original sukhanāsi being open as in the other shrines. An ornamental doorway with a Tāṇḍavēśvara lintel leads to the cell

Lakshmi Shrine.

of Lakshmī which has a small niche in the south wall and a shallow padma ceiling. The image stands on a pedestal with a poorly carved padma on its face. The goddess who is about 3' high excluding the pedestal stands in samabhaṅga with an attendant on each side and holds in her four hands rosary, śaṅkha, chakra, and phala with gadā. She wears a kirīṭa with nimbus, makarakuṇḍala and other ornaments. She has no tōraṇa at all, an unusual fact in Hoysaḷa sculpture. She wears shorts, her upper body being quite bare. Her body, though small waisted, is too large round the breasts and hips to be slim; and her face cannot be considered to be feminine. Her lower jaw is squarish and its front is vertically too narrow. Her feet and hands are so lacking in finish that a doubt arises whether this is the original image at all. The image could more properly be ascribed to the fourteenth century rather than to the early part of the twelfth. However, if the image is really one of 1113 A. D. it is a poor specimen of Hoysaḷa workmanship.

The southern shrine whose doorway and ceiling are similar to those of the others has a lintel on whose panel is seated Yōgānara-simha. In the cell is a large Garuḍa pedestal on which must have stood formerly a Viṣṇu image. Since this

Viṣṇu Shrine.

has been lost, a small Bhairava image is now kept.

The cell which faces east is that of the Liṅga known in the inscriptions as Bhūtanātha and popularly called Virūpākṣa. In the

Liṅga Shrine.

open sukhanāsi are kept a mutilated Shaṇmukha on peacock, a Gaṇēśa, a small recent bull and other stones. The doorway and ceiling are similar to the others and the fat-headed liṅga which is of medium size has nothing peculiar about it.

The Bhairava shrine which is to the north-east of the Lakshmī shrine is an independent and unconnected building by itself and is also of the Hoysaḷa period and has a sukhanāsi and a garbhagṛiha. Both the doorways have ornamental frames

Bhairava Temple.

but on the sukhanāsi lintel is Dakṣiṇāmūrti seated in yōgāsana and on the garbhagṛiha lintel is Kālī's face. The garbhagṛiha jambs, however, are of greater interest since they have on the right Mōhinī and on the left Dakṣiṇāmūrti, while to the outer right is a man tearing his own abdomen and drawing out the entrails and on the right is another treading on the head of a fallen man and cutting his own throat with a sword.

In the cell on a pedestal bearing a dog in relief is an image of Bhairava supported by goblins. The image is intact except that it has lost the front right hand which held the sword.

The prakāra or compound wall is of soap-stone and about 3' thick and 7' high.

Prakara and Corner Shrines.

The corner shrines which face north or south only have ornamental doorways with Lakshmī on the lintels. What deities they originally contained, it is not possible to understand.

An ornamental doorway with Gajalakshmī lintel leads into the compound from the east and just outside it is a basement of a porch of one añkaṇa which has now disappeared. A similar doorway connects the compound with a large entrance maṇṭapa on the west, which has nine squares supported by round bell-shaped pillars and stone benches with rounded railings at the edges. The doorway has a mutilated Gaṇeśa on its lintel, while the eight Dikpālakas adorn the central relievo-panels of the shallow domes of the outer square. The middle square, however, has the figure of Tāṇḍavēśvara in relief. The railings are plain. The existence of the more important porch on the west suggests that the main road of the temple must have run close to it.

On the east of the temple beyond the porch is a broad flight of steps leading down to the tank. The situation of the temple close to the tank gives it much attractiveness.

The Mahālakshmī temple at Dodḍagaddavalli, though comparatively plain in its sculptural work, is a monument of much importance owing to its plan and early date. It fully deserves to be conserved.

Conservation Note.

1. The chunām encrustations on its doorways and sculptures should be removed.
2. The towers and compound walls have been pointed with white cement which shows glaringly against the dark stone. Coloured cement should be used.
3. The pavement of the courtyard should be cement-pointed with an outlet for water on the south-east.
4. The western porch should be repaired, its pavement being re-set and cement-pointed and its railings re-set.
5. When possible, the approach to Dodḍagaddavalli from the road should be improved by the construction of a motorable road.

Considerable repairs have been done to the temple in recent years.

PART—III NUMISMATICS.

COINS OF THE WESTERN CHĀLUKYAS.

(PLATE XXI 4.)

EARLY CHĀLUKYAS OF BĀDĀMI.

Type A:—**Boar and Lotus.**

1. Ai. 55 Flat and thick, double die struck. Wt. 57·2. Metal inferior.¹

Obverse :—Large caparisoned boar to right, with sun and crescent moon with pellet above.

Reverse :—Large rude eight-petalled lotus.

The boar was the crest of the Chālukyas and the lotus connects this coin with the Kadamba issues. The weight is clearly the later Chālukya standard. The use of double dies suggests the times when punch-marking had not yet revived. The coin may belong to the reign of Pulikesin I (C. 550-566) whose son Kīrtivarma subdued the Kadambas².

Type B:—**Boar and five punch marks.**

2. Ai. Wt. 57·2. Cup shaped, and outline irregular.

Obverse :—Small boar to right in centre with a partly visible lotus above it, both struck from the same die. Around five punch marks :—

(1) & (2) Highly conventionalised *Śrī* in old Kannaḍa.

(3) Eight-petalled lotus almost obliterating the die-struck lotus.

(4) Conch.

(5) Strung bow.

Reverse :—Striated, the lines forming a rough square.

The *Śrī* and lotus are like what are found on later Yādava coins; and the conventionalisation of *Śrī* suggests the existence of earlier issues. The common irregular outline and concave obverse connects this type with the Yādava era and the eleventh century more than with the early Chālukyas, to whom it is usually attributed. Possibly it was issued by one of the Early Yādavas who was subordinate to the Western Chālukyas. The marks appear to signify the suzerainty of the Chālukya boar over the Chera bow, the Yādava lotus and the (Pallava ?) conch.

¹ E. C. S. I. plate I, 22 and 23. Elliot identifies the symbol on the reverse as representing the wheel (*Chakra*).

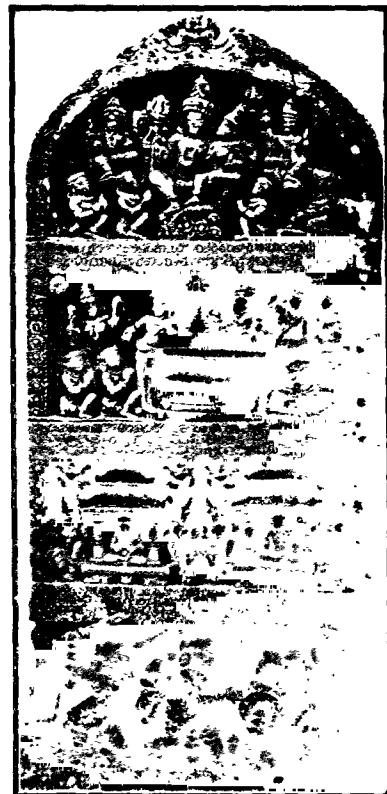
² Rice : Mys. and Coorg, P. 63.



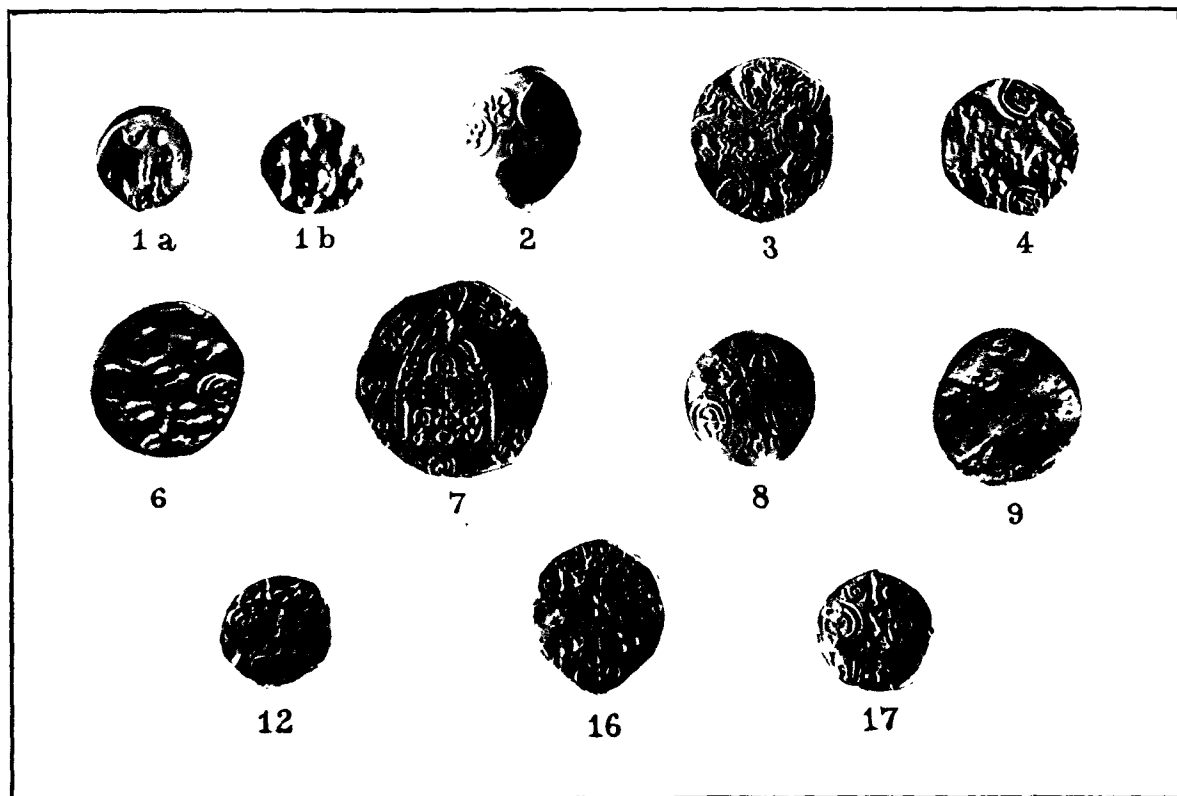
1. SAIVA YOGI: VIRABHADRA TEMPLE, HALEBID.



2. HOLE-NARSIPUR: NARASIMHA TEMPLE PILLAR (p. 36).



3. VIRAGAL OPPOSITE TO THE BHAIRAVA SHRINE, KORAVANGALA.



4. WESTERN CHALUKYA COINS (p. 98).

If early Chālukya, the date of the coin would be early eighth century. This date however, is unlikely.

KALYĀṆI CHĀLUKYA

or

LATE RĀSHṬRAKŪṬA.

TAILA II ?

Type C :—**Punched lions and ‘Pa ra.’**

3. Ai. Wt. 57·9 Fine.

Obverse :—Nine punch marks :

(1 & 5) Five finely maned lions to right with long ears, open mouths, looped up tails and left forepaw uplifted, as on Kadamba coins, with dotted circles around ;

(6 & 7) Two Śrī-s in Kannaḍa with a small cross on each indicating binding with wire ;

(8 & 9) Kannaḍa legend twice, of about the tenth century *pa ra* followed by an ornamental goad.

Reverse :—Blank.

SATYĀŚRAYA ?

or

VIKRAMA V ?

Type D :—**Punched lions and ‘Ma na.’**

4. Ai. 57·9 (another specimen : 57·2.)

Obverse :—Similar to 3, but lions ruder : no crosses on the Śrī—s and Kannaḍa legend twice : *Māṇa*.

No goad.

Reverse :—Blank.

Nos. 3 and 4 appear to belong to a distinct class by themselves. They are punch-marked like the Kadamba coins but the lions look forward. They have the Bādāmi Chālukya and the early Western Chālukya weight of 57-58 grains, and not the late West Chālukya of 53-54 grains. Their lions and punched legends indicate that they are copied by the Western Chālukyas Jagadēkamalla I and his successors. These features and the characters in the legend indicate that they originated in the tenth or eleventh century.

The legends on these two types are fragmentary and ambiguous though clear. *Para* may stand for *Paramēśvara*, a title assumed by the Rāshtrakūṭas as well as by the Chālukyas. *Māna* may stand for *Mānava*, the generic name assumed by the Chālukyas¹. Or it may indicate the word *Mānyakheta*, the capital of the Rāshtrakūṭas; or their earlier capital Māna, which Fleet has indentified, doubtfully, with Manapur in Central India; or even the name of the traditional founder of the race by name Māna². The lion crest raises a new problem. The Chālukya crest was the boar, and the later Rāshtrakūṭa crest, Garuḍa or Śiva. But it would appear that the early Rāshtrakūṭas of Māna had the lion crest³, which perhaps appeared on their imperial coins and was adopted by the Western Chālukyas.

No coins definitely of the Rāshtrakūṭa Empire are yet known. Cunningham has attributed some silver coins of the Western Gupta fabric to the Rāshtrakūṭas⁴. But it is more likely that the regular coins of the Rāshtrakūṭas were similar to the known Kadamba and Chālukya coins, were punch-marked, weighed 57 grains and probably were of the lion type like them. These reasons make it possible that the coins described above are late Rāshtrakūṭa, or early Kalyāṇi Chālukya imitations of the Rāshtrakūṭa coins.

Hultzsch⁵ reads the legend *Māna* as *Malla* and suggests that it is a part of the legend *Trailōkyamalla*. But the legend *Māna* is clear and the form of *lla* on the coin figured by Hultzsch is different from *na* on the coins described here. Tentatively No. 3, may be assigned to Tailappa II or his son Satyāśraya and No. 4 to Satyāśraya or his successor, Vikramāditya V. Thus these and the following coins would make a continuous series of the Kalyāṇi Chālukya issues.

YASŌVARMA

or

JAYASIMHA I (alias) JAGADĒKAMALLA.

Type A:—Lion and Spear head.

5. Ai. 75. Wt. 57·8, metal good.

Obverse:—Five lions obliterated by four superior punch marks:—

(1 & 2) Kannaḍa śrī.

(3) Large spear head with dot below.

(4) Kannaḍa legend *ya ja*.

¹ Fleet: Bombay Gaz. Vol. I, Part II, pp. 339, 402 and 428.

² Ibid p. 386.

³ Ibid.

⁴ Rapson: Indian Coins.

⁵ Ind. Ant. 1896, p. 321.

Reverse :—Blank, with one small figure-less punch mark.

There was a Yaśōvarman *alias* Daśavarman who is mentioned in the Kauthem grant¹ as the brother of Satyāśraya. The weight of the coin is greater than the usual ones of Jagadēkamalla and nearer the weight of *para* coins, and the legend begins with *ya*. But the second letter *ja* brings in a doubt whether the legend is not reversed *Ja ya (simha)* a name by which Jagadēkamalla is known in many records. The spear head is also found on the latter's coins.

Type B :—Temple.

6. Ai. 1·0 Wt. 69 grains, large, thin and fine, good gold.

Obverse :—Nine punch marks : the central punch has a large temple with a domed tower supported by pillars and surmounted by Viṣṇu's discus or Chakra. In front of the tower Kannaḍa letter śṛī. Between pillars two line Kannaḍa. legend :

śrī Ja ga dē
ka ma la

The eight smaller punches near the borders have alternately Kannaḍa śṛī and the king's name in two lines as above.

Reverse :—Blank.

There can be little doubt that this specimen belongs to Jagadēkamalla I. The weight and temple type suggest that it was the prototype of the temple type attributed to the Telugu Chōḷas. The weight shows the Vengi standard which is also seen on the East Chālukya coins to be about 66 to 67 grains.

Type C :—Lions and Kannada legend.

7. 57½ to 59 grains.

Obverse :—Nine punch marks ;—

5 representing a lion.

2 the syllable śṛī.

1 *Ja ya*

1 *De va*.

Reverse :—Blank

Hultzsch² describes this specimen and attributes it to Jayasimha.

8. '65 Wt. '57

Five lions, etc., similar to 5, with Kannaḍa legend :—

Ja ga dē

One specimen comes from Khāndēśh and another from Kōḍūr in the Nellore district. This shows that No. 8 was the standard type of the reign and was widely

¹ Fleet : Bombay Gaz. Vol. I, Part II, p. 434. All further references to Fleet are to this volume.

² Ind. Ant., Vol. XXV, p. 322, No. 29.

used in the larger and central part of his Empire. The Khāndēsh specimen has a blank reverse, while the Kōḍūr one has four punch marks:—

1. Rude four-petalled lotus.
2. Similar, five-petalled.
3. An eye with pupil.
4. Uncertain.

The Kōḍūr coin is interesting because of the reverse punch marks.

TRAILŌKYAMALLA SŌMĒŚVARA I.

Type A:—**Lions and Kannada legend.**

9. Similar to 8, with legends,
Trē ḷō and *Ma ḷa*.

Hultzsch¹ figures one of 3 specimens and gives the weight as 58 grains.

Type B:—**Spear head and Nagari legend. No lions.**

10. Ai. 7. Wt. 57·6 (or 57).

Obverse:—Four punch marks only:—

- 1 & 2. Very highly conventionalised Kannada *śrī*.
3. Spear head (or crown?) with dot (or dotted line) in the middle and four dots to its right standing perhaps for a lotus.
4. Nāgari legend:—
śrī Ja ga dē va.

Reverse:—Blank. On the following coins, the reverse is described only when there is anything noteworthy.

Some specimens come from the Central Provinces. This fact, the extreme conventionalisation of Kannada *śrī*, the absence of the usual lions, and the similarity to the Yādava weight standard of 57 grs. indicate that this type was issued in the northern province of Jagadēkamalla's empire, where perhaps he was also called Jagadēva. Bhīllama III Yādava, the king's sister's husband, was a Mahāsāmanta and governor of the northern province at this time², which perhaps extended to the north and east of Khāndēsh.

GOVERNOR HOYSAḶA VINAYĀDITYA.

11. Ai. Wt. 58·2.

Similar. Five lions almost invisible, two *śrī*-s and twice the Kannada legend:
U ṇa ya

¹ Ind. Ant., Vol. XXV, p. 317, etc.

² Fleet: p. 436.

A looped line of dots below legend.

Prince Vijayāditya, the fourth son of the king Trailōkyamalla, calls himself in the epigraphs Mahārāja and Veṅgi Maṇḍalēśvara¹. Vinayāditya of 680-696 A.D. is too early for this type. But the greatest probability is that this is a coin issued by the governor of Talkād and the Konkan, the Mahāmaṇḍalēśvara Hoysala Vinayāditya, (1047-1100) as the weight corresponds to the 59 grains standard of the Talkād Gaṅga 'Gajapati' type. Vinayāditya probably had also the name Udayāditya which his youngest grandson inherited from him.

SOMESWARA II, BHUVANAIIKAMALLA.

Type :—**Lions, lotus and goad.**

12. Ai. '65. Wt. 54 grains. From Kōḍūr.

Obverse :—1-5 Four lotuses, one in each quarter and a fifth in the centre.

6-7 Two conventionalised Kannaḍa Śrī-s and

8 One sun and moon with goad between them

9 One punch mark with the Kannaḍa legend

Bhū va na

for Bhuvanaikamalla.

The Mysore collection has a specimen with a goad in place of sun and moon (Sic) and Lions perhaps regardant.

13. Specimen in the Madras Museum :—

Obverse :—Similar, the central punch having elephant with sun and moon above.

The legends read : ' Ba va na '

Such specimens have been found at Koṇḍavīḍu.

On other specimens, there are other legends and different kinds of deities in the central punch like Muralīdhara Kṛishṇa. Perhaps these are the provincial issues of the Chālukyas.

During the days of Trailōkyamalla Sōmēśvara I, the empire became weaker and his sons enjoyed partial independence as evidenced by No. 11. Each of them had perhaps his own especial device which he put in the centre of his coin. Sōmēśvara II had, perhaps, the special device, the lotus, Jayasimha III, the boar, and Vikrama VI, the lion. The reign of Sōmēśvara II was further weakened by the rebellion of his brothers and his coins show much degeneration from the usual standard of art. The weight was also reduced from 57 grains to 54 grains. A new device, the elephant goad or Kunta-āyudha, was introduced perhaps because the king's mother was a Gaṅga princess. One of the revolting governors who helped Vikrama and Jayasimha was the Yādava Seunachandra, to whom as a subordinate of Jayasimha Chālukya, No. 2 probably belongs.

¹. Ibid p. 454.

PRINCE JAYASIMHA III, GOVERNOR OF TARDAVĀḌI.

Type.—**Lotuses and boar.**

14. '65 Wt. 54·3 slightly concave.

Seven punch marks.

1-4 Four lotus flowers, one in each quarter.

5 Two *Śrī-s*.

6 Kannāḍa legend *ga ja*

7 Rude boar to left with sun, dagger and moon above.

Prince Jayasimha III had perhaps his grandfather's name Jagadēkamalla, the first two letters of which possibly appear reversed on the legend. The boar was perhaps his special crest while the lotuses were the symbols of his brother and king Sōmēśvara II. Jayasimha was governor of Tardavāḍi or Bijapur in 1064 and later under Vikrama he governed Banavāsi in 1076. The goad is absent perhaps because the prince's mother was different from Somesvara II's.

VIKRAMĀDITYA VI PERMAḌI.

TRIBHUVANAMALLA.

Type A.—**Lions and Kannada legend.**

15. Ai '65. Wt. 51 to 54·5.

Obverse :—1-5 Five lions.

6-7 Two *Śrī-s*.

8 One goad or Kunta between Sun and Moon.

9 One Kannāḍa legend :

Bhuja (Bhujabala)

The title 'Bhujabala' is found among numerous dynasties and kings, and it was the common title of all the West Chālukyas and the special name of Bijjala Kalachurya. The presence of the lions instead of the lotuses does not allow these coins to be attributed to Sōmēśvara II and the weight which is 54·5 or less makes them subsequent to 1068. The great number of the coins and the attempted restoration of better art indicates a long and prosperous reign which could be only that of Vikramāditya VI who reigned for 50 years. It is not known whether the title 'Bhujabala' had any special connection with 'Bhujabalasvāmi' or Gōmaṭēśvara of the Jains, whose colossal image is standing at Śravaṇa Belagoḷa in the Mysore State.

VIKRAMA VI AND BHŪLŌKAMALLA SŌMĒŚVARA III.

16. Ai. '8. Wt. 53·4

Obverse :—Similar to No. 15, but legend *Bhu ja ba* in Kannada, sometimes reversed.

The reduced weight indicates that towards the latter part of his long reign, Vikrama had financial difficulties perhaps due to his wars with the Chōlas whose capital Kañchi he took¹. For some years, his brother Jayasimha III was crown prince or Yuvarāja and governed Banavāsi. After Jayasimha's death, the king's son Sōmēśvara III Bhūlōkamalla was crown prince. No. 16 would appear to belong to the period when this prince was practically regent for his father. The old king appears to have retired in 1126, and perhaps lived on till 1133 when he is mentioned in an epigraph². However, the son kept up his father's era and name and it is difficult to decide by whom the coins weighing 53·4 grains were actually issued.

Type B:— **Lions and Tamil legend.**

17. Ai. 52·4 to 53·5.

Similar to 16, but Tamil legend : *Bhu ja ba* sometimes reversed. The goad is often absent.

One specimen from Kōḍūr has one punch mark like a goad which remains to be explained.

After conquering Kañchi, Vikrama VI stayed for a time in the Tamil country. Number 17 was perhaps issued by him or by his son about this period.

JAGADĒKAMALLA II.

Type A.—**Goad and Tamil legend.**

18. Ai. '65 Wt. 53·5. From Kōḍūr.

Similar to 17, but lions unrecognizably conventionalised and obliterated. Tamil legend '*Bujaba*'. The goad becomes almost an arrow.

19. Ai. '55 Wt. 52·8 (Presented to the British Museum by Elliot).

Nos. 18 and 19 are attributed to Sōmēśvara III with hesitation, as he probably, like his father, imitated Vikrama.

The Kōḍūr finds³ have a number of specimens which appear to be imitations of the issues of the Chālukya Emperors of Kalyāṇi by later dynasties. Some specimens of this kind have been figured on pl. XVIII of the Report of the Archæological Department, Hyderabad, for the year 1925-26.

¹. Fleet: p. 453

². Fleet: p. 447, note 1.

³. See report of the Kōḍūr Finds by Krishna Sastri and the Third Oriental Conference Report, p. 269.

WEST CHĀLUKYA.

RULER UNCERTAIN.

20. Ai. base. .9 Wt. 53.5 grs. cup-shaped ¹.

Obverse :—9 punch marks.

1-4 Conventionalised Śrī.

5-8 Solar mark.

9 In centre Hanumān moving to right with right hand and tail lifted.

Reverse :—Blank.

The specimen is perhaps of some Kadamba feudatory of the West Chālukyas. The weight indicates the time of Vikramāditya VI.

*TAILA III.*Type :—**Lions and Goad. No legend.**

21. Ai. .65. Wt. 52.4. From the Satara District.

Similar to 16, but no lions and no legend. The goad is almost an arrow.

Bijjala Kalachurya rose to power under Perma Jagadēkamalla II and set aside Taila III in 1156. These nameless coins were perhaps issued when he was actually in power and the kings were powerless to proclaim their own names on the coins.

In 1156 Trailōkyamalla Nūrmāḍi Taila III retired to Banavāsi leaving Bijjala in possession of the capital. His son Tribhuvanamalla Vīra Sōmēśvara IV had little real power as the Kalachuryas were the real rulers over the Dakhan.

¹ Smith I : M. C. Pl. XXX, No. 4.

PART IV—MANUSCRIPTS.

A NOTE ON PADMAPURĀṆADA-ṬĪKU BY CHIKUPĀDHYĀYA.

Description. Padmapurāṇada-ṭṭku is a palmleaf manuscript consisting of 212 leaves (length 11 inches, breadth 2", thickness 3") written in modern Kannada characters of the 19th century. It was found in the possession of Mr. M. S. Ramaswami Iyengar, a Śrīvaishṇava Brahman of the Village Muttageri in Dudda Hobli, Mandya Taluk, Mysore District. The manuscript is incomplete as it stops after the story of Rāmāyaṇa in page 213. It has now been acquired by the Mysore Government Oriental Library.

The author of the work is Chikupādhyaṃya, a Brahman of the Śrīvaishṇava sect, who flourished in the court of the king of Mysore named Chikka Dēva Rāja Oḍeyar (1672-1704). He calls himself a *mantri* or minister of that king and refers to him in the beginning of the work.¹

He has invoked Rāmānuja, the founder of the Viśiṣṭādvaita school of philosophy, at the beginning of his work and in some other pages (pp. 2, 136.) He has also invoked Vêdântaguru who is the same as Venkaṭanātha, the Śrīvaishṇava author of Sarvārthasiddhi and other philosophical works (p. 2). Further two gurus Kaḍāmbi Singlāchārya and Kaḍāmbi Lakshmaṇa Dêśikāchārya are invoked by him in pp. 136 and 159 respectively. These were two teachers of the Śrīvaishṇava sect. They are invoked by this author in his other works also. Chikupādhyaṃya was also the author of several works in Kannada prose and poetry like Amarukaśataka, Kama-lāchalamāhātmya, Viṣṇupurāṇa and Śukasaptati.² He is believed to be a Śrīvaishṇava Brahman of the Hebbār sect.

The work purports to be an abridgment in Kannada of the famous Sanskrit Purāṇa named Padmapurāṇa. The author has made only a selection from the work dealing mainly with episodes describing the dharma or duties of the Vaishṇava sect. A great portion of the ms. (pp. 1-77) is taken up with the stories extolling the importance of bathing in the sacred place Prayāga in the month Māgha (January-February). Another portion of the work (pp. 117-212) deals with the stories of the

¹. ಶ್ರೀ ನಾರೀ ಕುಚಕುಂಭ ಕುಂಕುಮ ರಜಃ ಪಂಕಾಂಕಿ ತೋರು ಸ್ವಳ...ನಂದ ಸಂದಾಯಕಂ ದೀನಾ ಭೀಷ್ಮ ಪಲ ಪ್ರದಂಕರುಣದಿಂ ಶ್ರೀ ರಂಗಧಾಮೇಶ್ವರಂ ಕಾರುಣ್ಯಂ ದಳವುತ್ಪತ್ತಿ ರಕ್ಷಿಸು ಗಜಸ್ಯಂ ಚಿಕ್ಕದೇವೇಂದ್ರನಂ|| ಪದ್ಮಾರಮಣೀ ಸ್ತುತಿ ಹೃತ್ಪದ್ಮಂ ಚಿಕದೇವ ಮಂತ್ರಿ ಚಿಕುಪಾಧ್ಯಾಯಂ ಪದ್ಮ ಪುರಾಣದ ಬೀಕಂ ಪದ್ಮಾಕ್ಷನ ನುತಿಸಿ ಕನ್ನಡದ ವಿರಚಿಸಿದಂ |

². (See Kavicharite by Rao Bahadur R. Narasimhachar, Part II, p. 467, for the other works of Chikupādhyaṃya and his true name Lakshmiṃpati, his lineage, etc.).

several incarnations of Vishṇu. Interspersed between them are found various topics dealt with which are sacred to the Vaiṣṇavas such as the importance of Sālagrāma (p. 23), fasting on Ekādaśi (p. 23), branding with the marks of discus and conch (p. 88), wearing of ūrdhvapuṇḍra (vertical marks on the forehead) by the Vaiṣṇavas (pp. 89, 91-3), the importance of the repetition of certain mantras (dvayamantra, aṣṭākshari-mantra) and forbidding of performance of śrāddha on Ekādaśi days (129-130).

Following the Padmapurāṇa (Anandasrama edition) in Sanskrit, the writer explains the origin of Śaiva works as due to Śiva who created such works to deceive Namuchi and other giants (asuras) who performed tapas and drove away Indra from heaven (pp. 131-2).

At the same time the author is not quite a bigoted Śrīvaiṣṇava. In page 18, he praises the benefits accruing from the worship of Śiva either in the form of a crystal linga or earthen linga and says that people who repeated the sacred formula of Panchāksharī (Namas śivāya) will never go to hell but remain in the world of Śiva (18) but no one should hate Vishṇu (p. 19)

The work is incomplete and stops in the middle of the story of Vishṇu's incarnation as Rāma (p. 213).

No date is given in the work to show when it was composed. It was probably written somewhere near 1691 when Vishṇupurāṇa was translated (in an abridged form) by the author.¹

¹. Kavicharite, Part II, p. 468

PART V.—INSCRIPTIONS.
CHITALDRUG DISTRICT.

DAVANGERE TALUK.

1

Kôramanga grant of the 34th year of the reign of the Kadamba King Ravi-varina found in the possession of Nâdiga Basappa, lawyer, in Davangere Town.

3 plates : $7\frac{3}{4}'' \times 3''$.

With a ring [and blank seal, Old Kannaḍa characters and Sanskrit language (plate XXII).

ದಾವಣಗೆರೆಯಲ್ಲಿರುವ ವಕೀಲರ ಮತ್ತು ರೆಪ್ರೆಸೆಂಟೇಟಿವ್ ಅಸೆಂಬ್ಲಿ ಮೆಂಬರಾದ ಶ್ರೀಯುತ ನಾಡಿಗ ಬಸಪ್ಪನವರು ಹಾಜರಾದ ತಾಮ್ರ ಶಾಸನ.

ಮೂರು ಹಲಗೆಗಳು, ಮುದ್ರೆಯಿಲ್ಲ. ಉಂಗುರವಿದೆ. ಪ್ರಮಾಣ $7\frac{3}{4}'' \times 3''$.

- I. (b) 1. ಸೂರ್ಯಾಂಶುದ್ಯುತಿ ಪರಿಷ್ಕೃತಪಟ್ಟ ಜಾನಾಂ ಶೋಭಾಂ ಯದ್ವಹತಿ ಸದಾನ್ಯಪಾದಪದ್ಮಮ್
ಸಿದ್ಧಮ್ 2. ದೇವಾನಾಮ್ ಕುಟ ಮಣಿಪ್ರಭಾಭಿಷಿಕ್ತಂ ಸರ್ವಜ್ಞಸ್ತಜಯತಿ ಸರ್ವರೋಕನಾಥಃ||
3. ಕೀರ್ತ್ಯಾ ದಿಗಂತರವ್ಯಾಪೀ ರಘುರಾಸೀನ್ನರಾಧಿಪಃ ಕಾಕುಸ್ಥತುಲ್ಯಮ್ ಕುಸ್ತೂರ ಯವೀಯಾಂಸ್ತಸ್ಯ
ಭೂಪತಿಃ
4. ತನ್ಯಾಭೂತನಯಶ್ರೀಮಾನ್ಮಾನ್ವಿವರ್ಷ್ಯ ಮಹೀಪತಿಃ ಮೃಗೇಶಸ್ತಸ್ಯ ತನಯೋ ಮೃಗೇಶ್ವರ
ಪರಾಕ್ರಮಃ||
5. ಕದಮ್ಬಾ ವಲವಂಶಾದ್ರೇಮ್ಯುಲಿತಾಮಾಗತೋರವಿಃ ಉದಯಾದ್ರಿಮಕುಟಚೇಪದೀಪ್ರಾಂಶುರಿ
ವಾಂಶುಮಾನ್||
6. ನೃಪಶ್ಚಲನಕೀವಿಷ್ಣುರ್ದೈತ್ಯಜಿಷ್ಣುರಯಂಸ್ತಯಮ್ ಹಿರಣ್ಮಯಚಲನ್ಮಾಲಂತ್ಯಕ್ತ್ವಾಚಕ್ರಂ ವಿಭಾವಿತಃ||
7. ನಾಮ್ರಾಜ್ಯೇನನ್ನಮಾನೋಪನಮಾದ್ಯತಿಪರಂತಪಃ ಶ್ರೀರೇಷಾಮದಯತ್ಯನ್ಯಾನತಿಪೀತೇವ ವಾರುಣೇ||
II. (a) 8. ನಮ್ಮದಂತಮ್ ಮಹೀ ಪ್ರೀತ್ಯಾ ಯಮಾಶ್ರಿತಾಭಿನಂದತಿ ಕೌಸ್ತುಭಾಭಾರುಣಚ್ಛಾಯಂ ವಕ್ಷೋ
ಲಕ್ಷ್ಮೀಹರ್ಷೇರಿವ||
9. ರವಾವಧಿಜಯಸ್ತ್ರೀಯಂ ಸುರೇಂದ್ರನಗರೀಂ ಶ್ರೀಯಾ ಮೈಜಯಸ್ತೀಚಲಚ್ಚಿತ್ರಮೈಜಯಂತೀವಿರಾಜತೆ||
10. ರವೇರ್ಭುಜಾಬ್ಧಿದಾಸೀವ ಚಂದನಪ್ರೀತಮಾನಸಾ ತಥಾ ಶ್ರೀನ್ಮಾಧವಪ್ತ್ರಿತಾ ಮುರಾರೇ
ರವಿವಕ್ಷಸಿ||
11. ವಿಶ್ವಾವಸುಮತೀನಾಥನ್ನಾಥತೇ ನಯಕೋವಿದಮ್ ದೃಢಿವೇಂದ್ರಂಜ್ವಲದ್ವಜ್ರದೀಪ್ತಿಕೋರಕಿ
ತಾಬ್ಧದಮ್||
12. ಯಸ್ಯ ಮೂರ್ಧ್ನಿ ಸ್ವಯಂಲಕ್ಷ್ಮೀಹೇಮಕುಮ್ಭೋದರಚ್ಯುತೈಃ ರಾಜ್ಯಾಭಿಷೇಕಮಕರೋದಮ್ಭೋಜ
ಶಬರೈರ್ಜ್ವರೈಃ
13. ರಘುಣಾಲಮ್ಬಿತಾಮೀಳೀಕುಣ್ಣೋಗಿರಿರಥಾರಯತ್ ರವೇರಾಜ್ಞಾಂವಹತ್ಯದ್ಯಮಾಲಾಮಿವ
ಮಹೀಧರಃ
14. ಧರ್ಮಾತ್ಮಂ ಹರಿದತ್ತೇನ ಸೋಯಂವಿಜ್ಞಾಪಿತೋನ್ನಪಃ ಸ್ತಿತಜ್ಞೋತ್ಸಾಭಿಷಿಕ್ತೇನ ಮಹಸಾ
ಪ್ರತ್ಯಭಾಷತ||

- II. (b) 15. ಚತುಶ್ಚಿತ್ತಮುಕ್ತಮಿದ್ರಾಜ್ಯವೃದ್ಧಿನಮಾನಮಾ ಮಧುರ್ಮಾಸುಧಿಃ ಪುಣ್ಯಾಶುಕ್ಲ ಪಕ್ಷಶ್ಚ
ರೋಹಿಣೀ||
16. ಯದಾತದಾಮಹಾಬಾಹುರಾಸಂದ್ಯಾಮಪರಾಜಿತಃ ಸಿದ್ಧಾಯತನಪೂಜಾರ್ಥಂ ಸಂಘಸ್ಯ ಪರಿ
ವೃದ್ಧಯಃ||
17. ಸೇತೋರುಪಲಕಸ್ಯಾಪಿ ಕೋರಮಂಗಾಶ್ರಿತಾಂಮುಖೀಮ್ ಅಧಿಕಾನ್ನಿವರ್ತನಾನ್ಯೇನ ದತ್ತವಾಂ
ಸ್ಯಾಮರಿಂದಮಃ||
18. ಅಸನ್ನೀದಕ್ಷಣಸ್ಯಾಥ ಸೇತೋಃ ಕೇದಾರಮಾಶ್ರಿತಮ್ ರಾಜಮಾನೇನಮಾನೇನಕ್ಷೇತ್ರಮೇಕ
ನಿವರ್ತನಮ್||
19. ಸಮಣೇಸೇತುಬಂಧಸ್ಯಕ್ಷೇತ್ರಮೇಕನಿವರ್ತನಮ್ ತಚ್ಚಾಪಿರಾಜಮಾನೇನವೇಷಕಾಚಿತ್ತಿ ನಿವರ್ತನಮ್||
20. ಉತ್ಸಾಹದಿಪರಿಹರ್ತವ್ಯೇನಮಾಧಿನಿಕಿತಂಕಿತಮ್ ದತ್ತವಾಂಶ್ರೀಮಹಾರಾಜಸ್ಯರ್ವ್ವ ಸಾಮಂತಸಂನಿಧಾ||
21. ಜ್ಞಾತೃಚ್ಛಾಪುಣ್ಯಮುಧಿಪಾಲಯಿತುರ್ವಿಶಾಲಂ ತದ್ಭಂಗಕಾರಣಮಿತಸ್ಯಚಿದೋಷವತ್ತಾಮ್

- III. (a) 22. . . ವಿ . ಶ್ರಮಸ್ಥಲಿತಸಂಯಮನೈಕಚಿತ್ತಾಃ ಸಂರಕ್ಷಣೇನೈಜಗತೀಪತಯಃಪ್ರಮಾಣಮ್
23. ಬಹುಭರ್ವಸುಧಾ ಧುಕ್ತಾ ರಾಜಭಿನ್ನಗರಾದಿಭಿಃ ಯಸ್ಯಯಸ್ಯಯದಾಧಾಮಿಸ್ತಸ್ಯತಸ್ಯತದಾಪಲಂ
24. ಅಧಿದೈವತಂಪ್ರಬಿರ್ಭುಕ್ತಂಸದ್ಭಿಶ್ಚಪರಿಪಾಲಿತಮ್ ಏತಾನಿನನಿವರ್ತಂತಪೂರ್ವ್ವರಾಜಕೃತಾನಿಚಿ||
25. ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂವಾಯೋಹರೇತವನುಂಧರಾ ಪಷ್ಠಿವರ್ಷಸಹಸ್ರಾಣಿ ನರಕೇಪಚ್ಯತೇತುನಃ||

- I (b) 1 ಸೂರ್ಯಾಶ್ರುತಿ ಪರಿಪಿಕ್ತಪಿಂಜಾನಾಂ ಶೋಭಾಂ ಯದ್ವಹತಿ ಸದಾಸ್ಯ ಪಾದಪತ್ರಮ್ |
ಸಿದ್ಧಮ್ 2 ದೇವಾನಾ ಮ್ಕುಟಮಣಿಪ್ರಭಾಭಿಷಿಕ್ತಂ ಸರ್ವಜ್ಞಸ್ಯ ಜಯತಿ ಸರ್ವಲೋಕನಾಥಃ ||
3 ಕೀರ್ತ್ಯಾ ದಿಗಂತರವ್ಯಾಪಿ ರಘುರಾಸೀನರಾಧಿಪಃ ಕಾಕುತ್ಸುತುಲ್ಯಮ್ಕಾಕುತ್ಸುತೋ¹ ಯವೀಯಾಂ ಸ್ತಸ್ಯ
ಭೂಪತಿಃ
4 ತಸ್ಯಾ ಭೂತನಯಶ್ರೀಮಾಂಶ್ಚಾಂತಿವರ್ಮಾ ಮಹೀಪತಿಃ
ಮೃಗೇಶಸ್ತಸ್ಯ ತನಯೋ ಮೃಗೇಶ್ವರಪರಾಕ್ರಮಃ ||
5 ಕದಂಬಾಮಲ ವಂಶಾದ್ರೇಃ ಮೌಲಿತಾ ಮಾಗತೋ ರವಿಃ
ಉದಯಾದ್ರಿ ಮಕುಟೇಪ² ದೀಪ್ರಾಂಶುರಿವಾಂಶುಮಾನ್ ||
6 ನೃಪಶ್ಚಲನಕೀ³ ವಿಷ್ಣು ಹೈತಜಿಣ್ಣುರಯಂಸ್ವಯಂ
ಹಿರಣ್ಮಯಚಲನ್ಮಾಲಂತಕತ್ವಾಚಕ್ರವಿಭಾವಿತಃ ||
7 ಸಾಮ್ರಾಜ್ಯೇ ನಂದಮಾನೋಪಿ ನ ಮಾಯತಿ ಪರಂತಪಃ
ಶ್ರೀರೇಷಾ ಮದಯತುನ್ಯಾನತಿಪತಿವ ವಾರುಣಿ ||

- II (a) 8 ನರ್ಮದಂ ತಮ್ ಮಹೀ ಪ್ರೀತ್ಯಾ ಯಮಾಶ್ರಿತಾಭಿನಂದತಿ
ಕೌಸ್ತುಭಾಭಾರುಣಚ್ಚಾಯಂ ವಕ್ಷೋ ಲಕ್ಷ್ಮೀಹೀರೇರಿವ ||
9 ಸ್ವಾವಧಿ ಜಯಂತೀಯಂ ಸುರೇಂದ್ರನಗರೀಂ ಶ್ರಿಯಾ
ವೈಜಯಂತೀ ಚಲಾಚ್ಚಿತ್ರ ವೈಜಯಂತೀ ವಿರಾಜತೇ ||
10 ಸ್ವೇರ್ಭುಜಾಙ್ಗದಾಸೀವಚಂದನಪ್ರೀತಮಾನಸಾ
ತಥಾ ಶ್ರೀರಾಜಭವಪ್ರೀತಾ ಮುರಾರೇರಪಿ ವಕ್ಷಾಸಿ ||
11 ವಿಶ್ವಾವಸುಮತೀ ನಾಥನಾಥತೇ ನಯಕೋವಿದಮ್
ದೌರೇವೇಂದ್ರಂ ಜ್ವಲದ್ವಜದೀಪ್ತಿಕೋರಕಿತಾಙ್ಗದಮ್ ||
12 ಯಸ್ಯ ಮूर्ಧ್ನಿ ಸ್ವಯಂ ಲಕ್ಷ್ಮೀಹೇಮಕುಮ್ಮೋದರಚ್ಯುತೇಃ

¹ Read ತುಲ್ಯಃ ಕಾಕುತ್ಸುತಃ. ² Read ಮಕುಟಾಡುಪ. ³ Read ಚಲನಕೋ.

- राज्याभिषेकमकरो दम्भोजशबलैर्जलैः ॥
- 13 रघुणालम्बितामीली¹कुण्डो गिरिरधारयत्
रवेराज्ञां वहत्यद्य मालामिव महीधरः
- 14 धर्म्मार्थं हरिदत्तेन सोयं विज्ञापितो नृपः
स्मितज्योत्स्नाभिषिक्तेन वचसा प्रत्यभाषत ॥
- II (b) 15 चतुस्त्रिंशत्तमे श्रीमद्राज्यवृद्धिसमासमा
मधुर्म्मासस्तिथिः पुण्या शुक्लपक्षश्च रोहिणी ॥
- 16 यदा तदा महाबाहुरासंध्यामपराजितः
सिद्धायतन पूजार्थं संघस्य परिवृद्धये ॥
- 17 सेतोरुपलकस्यापि कोरमंगाश्रितां महीम्
अधिकान्निवर्त्तनान्येन दत्तवांस्वामारिन्दमः ॥
- 18 आसन्दी दक्षिणस्याथ सेतोः केदारमाश्रितम्
राजमानेन मानेन क्षेत्रमेक निवर्त्तनम् ॥
- 19 समणेसेतुबंधस्य क्षेत्रमेक निवर्त्तनम् ।
तच्चापि राजमानेन वेदिकौटे त्रिनिवर्त्तनम् ॥
- 20 उञ्छादिपरिहर्त्तव्ये समाधिसहितं हितम्
दत्तवांश्श्रीमहाराजस्सर्व्वसामंतसंनिधौ ॥
- 21 ज्ञात्वा च पुण्यमभिपालयितुर्व्विशालं
तद्भंगकारण मितस्य च दोषवत्ताम्
- III (a) 22 . . . श्रमस्खलितसंय्यमनैकचित्ताः
संरक्षणेस्यजगतीपतयः प्रमाणम्
- 23 बहुभिर्व्वसुधाभुक्ताराजभिस्सगरादिभिः
यस्ययस्य यदाभूमि स्तस्यतस्यतदाफलं
- 24 अद्भिर्दत्तंत्रिभि भुक्तंसद्भिश्चपरिपालितम्
एतानिननिवर्त्ततेपूर्व्वराजकृतानिच ॥
- 25 स्वदत्तां परदत्तां वा योहरेत वसुंधरां
षष्टिवर्षसहस्राणि नरके पच्यतेतुसः ॥

Transliteration.

- I B. 1. Sûryâṁśu-dyuti-parishikta-pankajânâṁ śôbhâṁ yad vahati sadâsya
pâda-padmaṁ
Siddham 2. dēvânâṁ makuṭa-maṇi-prabhâ-bhishiktaṁ Sarvvajñas sa jayati
sarvva-lôka-nâthah¹
3. kîrtyâ digantara-vyâpi Raghurâstn narâdhipaḥ Kâkustha-tulyam
Kâkusthō yaviyâms tasya bhûpatih
4. tasyâ-bhût tanayaś śrîmân Śântivarmâ mahîpatih Mṛigêśas tasya
tanayô mṛigêśvara-parâkramah¹

¹ The stanza seems to be corrupt here. मीली may be मौली

5. Kadambâ-mala-vanîśâdrêr mmaulitâm âgatô Raviḥ udayâdri makuṭa-ṭêpa
(?) dîprâṃśur ivâṃśumân ||
6. nripaś chhalanakî Vishṇur ddaitya jishṇurayaṃ svayaṃ hiraṇmaya-
chalan-mâlam tyaktvâ chakraṃ vibhâvitah ||
7. sâmrajyê nandamânôpi na mâdyati paramtapah Śrîrêshâ madayat
anyân atipîtêva vâruṇi ||

II A.

8. narimmadam taṇi mahî prîtyâ yam âsrityâ' bhinandati Kaustubhâ-
bhârûṇa-chehbâyam vakshô Lakshmiṛ Harêriva ||
9. Ravâvadhi jayantiyam Surêndranagarim śriyâ Vijayanti chalachchitra-
vijayanti virâjate ||
10. Ravêr bhujânga-dâsîva chandana-prîta-rmânasâ tathâ Śrîr nâbhavat
prîtâ Murârêr api vakshasi ||
11. viśvâ vasumatî-nâthan nâthatê nayakôvidam Dyaaur ivêndram jvalad-
vajra-dîpti-kôrakitâṅgadam ||
12. yasya mûrdhni svayaṃ Lakshmiḥ hêma-kumbhâdara-chyutaiḥ râjyâ-
bhishêkam akarôd aṃbhôja-sâbalair jalaiḥ
13. Raghuṇâ' lambitâ Mîlî Kuṇḍô girir adhârayat Ravêr âjñâm vahatyadya
mâlâm iva mahîdharah
14. dharmmârttham Hari-dattêna sôyam vijñâpitô nripah smita-jyôtsnâ-
bhishiktêna vachasâ pratyabhâshata ||

II B.

15. chatustripîsat-tamê śrîmad râjyavṛiddhi-samâ samâ Madhur mînâsas
tithiḥ puṇyâ Śukla-pakshaś cha Rôhinî ||
16. yadâ tadâ mahâ-bâhur Âsandyâm aparâjitah Siddhâyatana-pûjârtham
sanghasya pari-vṛiddhaye ||
17. sêtôr upalakasyâpi Kôramangâśritâm mahim adhikân nivarttanânyêna
dattavâm svâm arindamah ||
18. Âsandi-dakshinasyâtha sêtoḥ kêdâram âsritam râjamânêna mânêna
kshêtram êka-nivarttanam ||
19. Saimaṇe sêtu-bandhasya kshêtramêka-nivarttanam tachchâpi râjamâ-
nêna Vêtikaute tri-nivarttanam ||
20. uñchhâdi pari-harttavye samâdhi-sahitam hitam dattavâm śrî-mahâ-
râjas sarvva-sâmantasamnidhau ||
21. jñâtvâ cha puṇyam abhi-pâlayitur vviśâlam tadbhanga-kârâṇa-mitasya
cha dôshavattâm

II A.

22. śrama-skhalita-samyyamanaika- chittah sam-rakshane
'sya jagati-patayah pramânam
23. bahubhir vvasudhâ bhuktâ râjabhis Sagarâdibhiḥ yasya yasya yadâ
bhûmis tasya tasya tadâ phalam
24. adbhîr dattam tribhir bhuktam sadbhîs cha pari-pâlitam êtâni na
nivarttante pûrvva-râja-kṛitâni cha ||

25. sva-dattâm para-dattâm vâ yô harêta vasum̐dharâ shas̐ṭi-varsha-sahasrâṇi narake pachyate tu saḥ ॥

Translation.

Victorious is the All-knowing (sarvajña) Lord of all the worlds (sarva-lôka-nâtha) whose lotus-like feet bathed by the rays of the gems in the diadems of the gods appear beautiful like the lotus flowers covered by the rays of the sun.

Siddham.

Raghu was a king whose fame extended to the ends of the quarters. His younger brother was Kâkustha who was an equal of Râma.

His son was the auspicious king Śântivarma. Mṛigêśa was his son with the prowess of a lion.

(King) Ravi occupied the highest peak on the mountain of the spotless Kadamba race like the sun shining on the top of the Udaya Mountain.

The king is himself Vishṇu, in disguise, conqueror of wicked men (daitya), who has appeared giving up his discus with its golden circle of rays.¹

Although delighting in his kingdom the good king is never swayed by pride. His wealth would fill others with intoxication like wine drunk to excess.

The earth lovingly supporting herself on this clever king is full of joy like Lakshmî abiding in the chest of Vishṇu looking red on account of the rays of the gem Kaustubha.

The City Vaijayantî under the king Ravi with its beautiful garlands ever stirring, surpasses in splendour even the capital of Dêvendra (Amarâvati).

The Goddess of Wealth dwelling even in the breast of Vishṇu did not feel so pleased as she does while remaining as a slave of the arms of Ravi and enjoying the fragrance of the sandal paste thereon.

The Universe has as her lord this king well-versed in polity like the Svarga having as her master Indra whose armlets are dazzling with light on account of the splendour of the thunderbolt (Vajra). On his head the goddess Lakshmî showered water of variegated hues due to the lotuses (in her hand) from golden pots to confer sovereignty.

The hill Mîlî Kuṇḍa bore Raghu who stuck to it. Now the same hill (hill) bears the orders of king Ravi like a garland.

This king requested by Haridatta for making a charity replied with words full of the splendour of the moonshine of his smile.

In the 34th year of his prosperous reign, in the month Madhu (Chaitra) on a holy tithi in the bright fortnight and the constellation Rôhîṇî, this big-armed invincible king gave in Âsandi for worship being conducted in the temple of the

¹ It is also possible that m̐lam is a mistake for m̐li and the phrase means possessing a golden necklace ever stirring.

Siddhas (*siddhāyatana-pūjārtham*) and for the prosperity of the Sangha, additional *nivartanas* of land of his own belonging to the Rock of Sētu (embankment) in the land of Kōramanga—one *nivartana* of land according to the royal measure (*rājamāna*), belonging to the wet fields (*kêdāra*) of sētu to the south of Âsandī: one *nivartana* of land in the embankment of Samana, altogether three *nivartanas* of *vêtikaute* according to the royal measure.¹

The king granted (the above) in the presence of all his vassals (*sāmantas*) that it may be enjoyed with the right of *samādhi* and free from *uñchha* (gleaning-tax), etc.

The rulers of earth whose mind is devoted to control of passions will be responsible for protecting this knowing the great merit that would accrue by maintaining the charity and the sinfulness of violating it.

The earth has been enjoyed by several kings like Sagara. To whomsoever the land belongs at any time comes the fruit thereof (*viz.*, the merit of the gift of land).

That which has been given away with the pouring of water or has been enjoyed by three generations in succession or protected by righteous men or granted by previous kings will never be violated.

He who confiscates land given by himself or by others will be boiled in hell for sixty thousand years.

Note.

The grant consists of three plates connected by a ring and seal but this seal is blank and bears no device. The ring was not cut at

Description of the Grant. the time the plates were received. They were brought to the Archaeological Office by Mr. Nadiga Basappa, a lawyer at Dāvanagere in the Chitaldrug District. It is said that they were discovered buried in earth while ploughing his lands. The plates are rather thin and measure $7\frac{3}{4}'' \times 3''$. The edges are not neatly filed and are rough and uneven in some parts. The front side of the first plate is blank and so also the back side of the last plate. The front side of the last plate (III plate) is not fully inscribed, the record ending above the middle of the page. Each page has seven lines of writing and each line has nearly 30 letters in it. There are many spots on the surface probably due to the plates having been buried in the earth for a long period.

The letters are of the old Kannaḍa type belonging to the end of the 5th century or beginning of 6th century. The letters are small and are generally well-formed. The test letters **Paleography.** kha, ja, ba, bha, ya, etc., all seem to belong to the early

¹ Nivartana, a measure of land is also met with in the Halasi Plates. The meaning of *vêtikaute* is not clear.

times to which they are assigned. The word *siddham* is written to the left of line 2. Here and there the letters are not well carved and cannot be clearly made out. See the letters at the beginning of line 15. The letter *u* in line 20 is not clear. The upper edge of the third plate is so much broken at the left top corner that two letters at the beginning of the first line are lost. The paleography generally resembles that of the Halsi plates¹.

Owing partly to paleography and partly to the obscurity of the language, some words in the text are not fully intelligible. They will be pointed out under translation.

The language of the grant is Sanskrit throughout and consists mostly of Anushtub verses except the first stanza (in lines 1 and 2) and the imprecatory stanza in lines 21 and 22 which are in Praharshinî and Vasantatilakâ metres.

The words are generally well-chosen and full of metaphor, but here and there the meaning is far from clear.

The inscription records a grant of land made by the Kadamba King Ravivarma, son of Mṛigêśa, who was the son Śântivarma, son of Kākustha younger brother of Raghu. The king is said to have made this gift at the instance of one Haridatta. Nothing more is said about this Haridatta. He corresponds to Kumâradatta of the Halsi plates. This grant is said to have been made in the 34th regnal year of the king. Neither the cyclic year is named nor is it computed in the saka era. The name of the month, Chaitra and the constellation current on the tithi and the fortnight are given. Even the tithi is not named. It is merely called holy (*punya*) and probably indicates the full-moon day which is a *parvadina* in the bright half of a lunar month. The lands granted are said to be situated near Koramanga, Samana and Âsandi. Koramanga is probably the same as Kôramangala, a village situated about eight miles from Hassan and about 40 miles from Âsandi. Âsandi is a village in the Kadur Taluk of Kadur District near Ajjampur, and Âsandi or Âsandi-nâdu or the province of Âsandi is often referred to in inscriptions². The extent of the lands granted seems to be three nivartanas, though here again the half-verse in line 19 describing the grant of land is very corrupt and the meaning is not clear. The exact position of Samana is not known.

The object of the grant is said to be offering service in "Siddhâyatana" and the prosperity of "Samgha." The *Samgha* here probably denotes a Jaina assembly and *siddhâyatana* might mean a house for the siddhas, viz., a place for habitation for a certain order of Jaina teachers, the holy men among them being arranged among the categories of Arhats, Siddhas, Upâdhyâyas and Sâdhus. The invocatory

¹ Ind. Ant. Vol. VI, pp. 22-32.

² See E. C. VI, Kadur 145.

stanza, it may be noticed, is addressed to Sarvajña, the lord of the three Worlds. Both Buddha and Jina are known as sarvajñas. But from the other references in the grant, *i.e.*, Siddhāyatana, and the occurrence of the word *siddham* at the beginning of the grant and the analogy of the Halsi grants issued by the same king the present grant seems to have been made for the benefit of the Jaina community.

The genealogy of the Kadamba King Ravivarma given here resembles that of the Halsi plates of Bhānuvarma¹. There is nothing new in the present plates about his genealogy. Kākusthavarma is here called the younger brother of Raghu as in the Tālgunda Pillar Inscription². He is called Yuvarāja in the Halsi plate I³. The present grant shows that the dominions of the Kadamba kings extended to Āsandi in Kadur District and probably included Kōravangala in the Hassan District in the reign of Ravivarma and that Jainism was prevalent in these regions.

The grant belongs to the 34th year of the reign of Ravivarma while the Sirsi plates⁴ belong to the 35th year of his reign. Ravivarma has been assigned the date 500-537 A. D. by Jouveau Dubreuil⁵ and 497-537 by Moraes⁶. The present plates may therefore belong to about 530-3 A. D.

It is difficult to ascertain whether Kuṇḍagiri or Mīlīgūṇḍagiri was the former capital of Raghu as later Vaijayantī or Banavasi was the capital of Kākustha. But we cannot be certain about the letters *mīlī* before *Kuṇḍo* in line 13.

The present grant unlike the Halsi grants is in verse. There are three imprecatory verses at the end, the last two of which are common to many grants but the first is new.

Two unfamiliar terms *uñchha* and *samādhi* are referred to in the grant; *uñchha* or gleanings-tax is a tax on the persons who pick up grain left in threshing floors. The meaning of *samādhi* is not clear. Perhaps it may mean storing up of grain or it might be interpreted as the right of mortgage.

¹ Ind. And, Vol. VI, p. 28.

² Ep. Car. VII, Shikarpur 176.

³ Int. Ant. Vol. VI, p. 23.

⁴ Ep. Ind. XVI, p. 268.

⁵ Jouveau Dubreuil's Ancient History of the Deccan, p. 95.

⁶ Moraes' Kadamba-kula, p. 15.

KADUR DISTRICT.

SRINGERI JAGHIR.

2

At the village Sringeri, on a slab set up to the north of the Ganapati Vagisvari temple.

Size $5\frac{1}{2}' \times 2\frac{3}{4}'$ Kannada language and characters.

ಶೃಂಗೇರಿಯಲ್ಲಿ ಗಣಪತಿ ವಾಗೀಶ್ವರಿ ದೇವಸ್ಥಾನದ ಉತ್ತರ ಗೋಡೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5' 6" \times 2' - 9"

1. ವಿದ್ಯಾತೀರ್ಥ ಯತೀಂದ್ರೋಯಮತಿಶೇತ ದಿವಾಕರಂ ತಮೋಹರ
2. ತಿ ಯತ್ಪಂಸಾಮಂತರ್ಬ್ಬುಷಿರಹರ್ಷಿತಂ || ಸ್ವಸ್ತಿ ಶ್ರೀಮತುಜಯಾಭ್ಯು
3. ದಯ ಶಕವರಾಪ ೧೨೭೭ ಮಂನೃಥ ಸಂವತ್ಸರದ ಫಾಲ್ಗುಣ ಶು ೧ ಮಂಗಳವಾರ
4. ದಲು ಶ್ರೀಮಂನೃಹಾಮಂಡಲೇಶ್ವರಂ ಅರಿಯವಿವಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವ
5. ರಾಯರಗಂಡ ಉಭಯ ಸಮುದ್ರಾಧಿಪತಿ ಶ್ರೀ ವೀರಬುಕಂಠೋಡೆಯರು
6. ಸಿಂಗೇರಿಗೆ ಬಂದು ಶ್ರೀ ವಿದ್ಯಾತೀರ್ಥ ಶ್ರೀಪದಂಗಳ ದರುಶನವ ಮಾಡಿದಲ್ಲಿ ಆ ಮಠದ ಪ
7. ರಿಡರಿಯಕ್ಕೆ ಊ ಯತಿಗಳ ಭಿಕ್ಷೆಗೊಂದು ಎಂದೆಂದೂ ನಡವಹಾಂಗೆ ಧಾರಾಪೂರ್ವಕ
8. ವಾಗಿಕೊಟ್ಟ ಗ ೩೦೦ ಟ ಸ್ಥಳಕ್ಕೆ ಶಲವಾಗಿ ಸಾತಳಿಗನಾಡೊಳಗಣ ಕೆಲುವಳ್ಳಿಗ್ರಾಮಂ
9. ಗಳಲ ಪೂರ್ವದತ್ತಿಯಾಗಿದ್ದ ದೇವಸ್ಥಾನಕ್ಕೆ ಸ್ಥಳದ ತೆಂಗನತೆಲುಗೂ
10. ದಿ ಮಠಕ್ಕೆ ತೆಲುಪ ಗ ೨೪೦ ಅಕ್ಷರದಲಿ ಯಿಂನ್ನು ಟ ನಾಲ್ಕತ್ತು ಯಿಂನ್ನು ಉಳಿದ ಗ
11. ಗ ೬೦ಕ್ಕೆ ಕೊಟ್ಟ ಸ್ಥಳ ಕಿಂಕುಂದ ನಾಡೊಳಗಣ ಹರವರಿಗಳರಡು ಆದ .
12. ಗಿಳಿಲ್ಲು ಇಕ್ಕುವ ಥತ್ತನ ೪೪೦ ಮೇಲು ಪೊನ್ನುಗ ೪ ಬೋಳೂರು ಇಕ್ಕುವ ಥ . .
13. ದಿನ ೧೧೦ ಮೇಲು ಪೊನ್ನುಗ ೨ ಪ ೬ ಅನ್ನು ಗ ೩೦೦ಕ್ಕೆ ಉಳ್ಳ ಸ್ಥಳಂಗಳ . .
14. ಹಿಂಗಿಸಿ ಧಂಮ್ ಆ ಚಂದ್ರಾರ್ಕ್ ಸ್ಥಾಯಾಗಿ ನಡವಂತಾಗಿ ಕುಳವಕಡಿದು ಕೊಟ್ಟರು
15. ಕೆಲುವಳ್ಳಿಯ ಗ್ರಾಮಂಗಳಲ ಪೂರ್ವದತ್ತಿಯ ಕಳದು ಆ ನಾಡವರು ಬರಸಿದ ಮೊ
16. ದಲಕುಳಗ ೬೮ ಪ ೨ಗೆ ವಿವರ ಮಡಲು ಗ ೧೩ ಹೆಬನೆ ಗ ೩ ಕಂಮುಪಿವಳ್ಳಿಗ.
17. ಗೊಳಿಗೋಡು ಗ ೧೦ ಪ ೩ ಕೆಲುವಳ್ಳಿಗ ೩ ಪ ೩ ಉಳವಗ ೪ ಹೊಸಕೊಪ ಗ ೪ ಹಳುಗಲು
18. ಗ ೩ ಪ ೩ ಸಿಂದವಳಿ ಗ ೧೦ ಪ ೨ ಚಿದ್ರುವಳ್ಳಿ ಗ ೧೨ ತೆಂಗನತೆಲು ಗ ೩ . ರಂನ ಹೊನ್ನಾಟು
19. ಹವಿನಮೋಡಿ || ತೆಂಗನ ತೆಲುಗ ೩ ಕಂವರಾಹ ಗ ೧೨ ಉಳಿದ ಗ ೬೫ ಪ ೨ ಕಂ ಗ ೧ಕ್ಕೆ ಮೂ
20. ಟುವರೆಯೂ ದೇಳೆಯ ಹದಿಕೆಯರೆಕ್ಕದಿ ಗ ೬೫ ಪ ೨ ಕಂವರಾಹ ಗ ೨೮ ಪ ೨ ಅನ್ನು
21. ತಂನ ಮೊದಲಕುಳ ಗ ೬೮ ಪ ೨ ಕಂ ತೆಂಗನ ತೆಲುಗೂಡಿ ವರಾಹ ಗ ೨೪೦ ಪ ೨ ಸರಿ ಮಂಗಳ ಶ್ರೀ
22. ಕೆಲ್ಲನಾಡಲ್ಲಿ ಪೂರ್ವದತ್ತಿಯ ಕಳದು ಆ ನಾಡವರು ಬರಸಿದ ಮೊದಲಕುಳಕ್ಕೆ ವಿವರ ಹೊಂ
23. ನ್ನ ಹೊಳ ಗ ೧೧ ಅಂಬೂರುಗ ೪ ಪ ೨ ಹೆಮ್ಮಾನಿ ಮೇಲು ಬೆಳಂದೂರು ಗ ೬ ಪ ೨ ಕೆಳಬೆಳಂ
24. ದೂರು ಗ ೨ ಪ ೩ ಕಾನಗೋಡು ಸುಳ್ಳಿಗೋಡು ಪ ೨ ಬೊಬ್ಬೆ ಗ ೭ ಹಳಕ ಗ ೨ ಪ ೩ ಅನ್ನು ಹೆಮ್ಮಾನಿಯ
25. ಭಾಗಿ ಗ ೩೪ ಕಂಮಾನು ಪ ೮ ನುಳಿವಗ ೩೩ ಪ ೨ ಹೆಬನೆ ಗ ೯ ಬೊಳಗುಡೆ ತೊಪಿವಳ್ಳಿ ಗ ೩ ಹರವರಿ
26. ಗ ೮ ಬೆಳ್ಳೂರು ಗ ೧೩ ಪ ೮ ಅನ್ನು ಹೆಬನೆಯ ಭಾಗಿ ಗ ೩೩ ಪ ೨ ಉಭಯ ಊಗ ೬೬ ಪ ೪
27. ಕಂ ಗ ೧ಕ್ಕೆ ಗ ೫ ಪ ೪ ಹದಿಕೆಯರೆಕ್ಕದಿ ವರಾಹ ಗ ೩೬೦ ಸಹಿ ಮಂಗಳಮಹಾ ಶ್ರೀ.

Transliteration.

1. Vidyâtîrtha-yatîndrôyam atisêtê Divâkaram tamô hara-
2. ti yat pumsâm antar bbahir aharn nişam || svasti śrîmatu jayâbhyu-
3. daya śaka varusha 1277 Manmatha-samvatsarada Phâlguna śu 1 Mam-
- galavâra-
4. dalu śrîman mahâmaṇḍalêśvaram ari-râya-vibhâḍa bhâshege-tappuva-
5. râyara-gaṇḍa ubhaya-samudrâdhipati śrî Vira Bukannodeyaru
6. Singêrige bandu śrî Vidyâtîrtha-śrî-pâḍangala daruśanava mâḍidalli â
- maṭhada pa-
7. richariyakkeû yatigala bhikshegeû endendû naḍava hange dhârâ-pûrvvaka-
8. vâgi koṭṭa ga 300 ra sthalakke śalavâgi Sâtalige-nâḍoḷagaṇa Keluvaḷli-
- grâmam-
9. gaḷali pûrvva-dattiyâgi yidda dēvassu brahmassa kaḷedu tengana-teru-gû-
- ḍi maṭhakke teruva ga 240 akshâradali yimnnûra nâlvattu yinnu ulida ga
11. ga 60 kke koṭṭa sthala Kimkunda-nâḍoḷagaṇa haravarigaḷ eraḍu ada.
12. Giḷikallu ikkuva bhatta sa 440 mêlu-vomnnu ga 4 Bôḷûru ikkuva bha . .
13. ḍi sa 110 mêlu-vonnu ga 2 pa 6 amntu ga 300 kke uḷḷa sthalamgaḷi. . .
14. hingisi dhammma âchandrârka-sthâ-yyâgi naḍavantâgi kuḷava kaḍidu
- koṭṭaru
15. Keluvaḷliya grâmamgaḷali pûrvva-dattiya kaḷadu â nâḍavaru barasida mo-
16. dala kuḷa ga 68 pa 2 ge vivara Maḍavu ga 13 Hebase ga 3 Kammaravalli
- ga.
17. Goḷigôḍu ga 10 pa 3 Keluvaḷli ga 3 pa 3 Uḷave ga 4 Hosakopa ga 4
- Haḷugalu
18. ga 3 pa 3 Sindavaḷi ga 10 pa 2 Chidruvaḷli ga 12 Tengana-teru ga 3 ranna
- homnâru
19. Havinamôḍi ? || Tengina-teru ga 3 kam varâha ga 12 ulida ga 65 pa 2 kam
- ga 1 kke mû-
20. ru vareyû bêḷeya hadikeya lekkadi ga 65 pa 2 kam varâha ga 228 pa 2
- amntu
21. taṇṇa modala kuḷa ga 68 pa 2 kam Tengana-tera gûḍi varâha ga 240 pa 2
- sari manguḷa śrî
22. Kellanâḍalli pûrva-dattiya kaḷadu â nâḍavaru barasida modala kuḷakke
- vivara Hom-
23. nnahoḷe ga 11 Ambalûru ga 4 pa 2 Hemmâni Mêlu Belandûru ga 6 pa 2
- Keḷa Belan-
24. dûru ga 2 pa 3 Kânagôḍu Sulligôḍu pa 2 Bobbe ga 7 Haḷaka ga 2 pa 3
- amntu Heṇṇmâniya

25. bhâgi ga 34 kaṁ mānya pa 8 nuliye ga 33 pa 2 Hebase ga 9 Boḷaguḍe
Toravalli ga 3 Haravari
26. ga 8 Beḷḷûru ga 13 pa 2 aṁntu Hebaseya bhâgi ga 33 pa 2 ubhaya û
ga 66 pa 4
27. kaṁ ga 1 kke ga 5 pa 4 hadikeya lekkade varâha ga 360 sahi maṅgaḷa
mahâ śrî

Translation.

LL. 1-2.

Vidyâtîrtha, the lord of ascetics surpasses the sun as he removes both the internal and external darkness of men both day and night.

LL. 3-14.

Be it well. During the auspicious and prosperous Śaka year 1277 being the year Manmatha, in the month of Phālguna, on the 1st lunar day of the bright half corresponding to Tuesday :—

The illustrious mahāmaṇḍalêśvara, champion over hostile kings, vanquisher of kings who break their word, lord of both the oceans (eastern and western), Vîra Buṁṇoḍeyar, on the occasion of a visit to Vidyâtîrtha-śrîpāda at Śringêri made a grant with pouring of water of lands of the revenue value of 300 gadyâṇas in order to provide for ever for the livelihood of the servants of the maṭha and for the *bhikshe* (food) of the ascetics.

Of these, the village Keluvalli (and its hamlets?) in Sâtaḷigenâḍu would bring to the matt annual revenue of 240 gadyâṇas excluding grants previously made to Brahmans and gods but including a duty on cocoanuts (*tengina-teru*). For the remaining 60 gadyâṇas, were given the two villages Haravari and Giḷikallu in Kinkundanâḍu yielding annually 440 salages of paddy and 4 gadyâṇas in cash (*mêlu-honnu*) and the village Bôḷûru (in the same Kinkundnâḍ) yielding 110 salages of paddy and 2 gadyâṇas and 6 paṇas in cash. Thus the lands bringing a total revenue of 300 gadyâṇas have been separated? (*kuḷava kaḍidu*) and given away as charity to last as long as the moon and sun endure.....

In the villages of Keluvalli, the following are the details for 68 gadyâṇas and 2 paṇas being the original tax or dues (*modala kuḷa*) as entered into accounts by the people of the nâḍ after deducting grants formerly made. Maḍavu (village : original tax) 13 gadyâṇas; Hebase, 3 gadyâṇas; Kammaravalli Goligôḍu, 10 gadyâṇas and 3 paṇas; Keluvalli, 3 gadyâṇas and 3 paṇas; Uḷave and Hosakoppa 4 gadyâṇas each; Haḷugal, 3 gadyâṇas and 3 paṇas; Sindavalli 10 gadyâṇas and 2 paṇas; Chidruvalli, 12 gadyâṇas; and cocoanut tax (*tengina-teru*) 3 gadyâṇas; This cocoanut tax originally amounted to 3 varahas tax (*modala-kuḷa*) and has now become equivalent to (risen to) 12 varahas: balance of the former tax 65 varahas and 2 paṇas multiplied by 3½ varahas and 1 bêle becomes equivalent to 228 varahas and 2 paṇas: Thus, the original tax of 68

gadyâṇas and 2 paṇas with cocoanut tax now amounts to 240 gadyâṇas and 2 paṇas. Good fortune.

LL. 22-27.

Details of the former dues (modala-kuḷa) in Kellânâḍu after deducting previous grants as entered into accounts by the people of the nâḍ: Honnahole (should pay) 11 gadyâṇas: Ambalûru 4 gadyâṇas and 2 paṇas; Hemmânî Mēlu Belandûru 6 gadyâṇas and 2 paṇas; Keḷa Belandûru, 2 gadyâṇas and 3 paṇas; Kânagôḍu Sulligodu, 2 paṇas; Bobbe, 7 gadyâṇas; Haḷaka; gadyâṇas 2, paṇas 3; All together out of 34 gadyâṇas of Hemmânî division, deducting 8 paṇas there remains the balance of 33 gadyâṇas and 2 paṇas. Hebase, gadyâṇas 9, Haravari 8, gadyâṇas; Boḷaguḍe Toravalli, gadyâṇas 3, Beḷlûru, 13 gadyâṇas, 2 paṇas: Altogether for Hebase division (original tax amounted to) 33 gadyâṇas and 2 paṇas: Total for both divisions (original tax) 66 gadyâṇas and 4 paṇas: multiplying this at the rate of 5 gadyâṇas and 4 paṇas per each gadyâṇa (hadike), the sum (present tax) amounts to 360 gadyâṇas: Good Fortune.

Note.

This and the succeeding records have been noticed by Rao Bahadur R. Narasimachar in the Mysore Archaeological Report for 1916. The full texts of the inscriptions were not available to scholars either in Kannada characters or in Roman script or a full translation. These wants have now been supplied wherever necessary. Also full notes based on up-to-date information available regarding the early Vijayanagar Kings and the Sringeri Matt gurus so far as relates to these records are also given in the present Report. The dates of the inscriptions are verified with reference to Svami Kannu Pillay's Ephemeris and their English equivalents given and irregularities if any discussed fully.

The present record is of importance as it refers to a visit paid by the Vijayanagar King Vîra Bukkaṇṇolevar (Bukka I) to the ascetic Vidyâtirtha at Śringêri in 1356. The date is equivalent to Tuesday 2nd February A. D. 1356 and is perfectly regular. There is only one inscription previous to this referring to Vidyâtirtha, viz: E. C. VI, Śringêri 1, another stone inscription at Śringêri dated S' 1268 Pārthiva Phal. ba. 1 Gu (Thursday 9th March 1346 A. D. taking S' 1267 Pārthiva). In that record we learn that Harihara I with his brothers and Aḷiya Ballappa Daṇṇâyaka and Kumâra Sôvanna Voḍeya granted certain villages of Kelanâḍu in Sântalige-nâḍu to Bhârati-tirtha-śrîpâda, his disciples and attendants for their maintenance at the holy place Śringêri (Śingêriya-tirtha-vâsadalū anushtâna-mâḍikonḍahadakke). No mention is made of Vidyâtirtha in this connection. There is a stanza at the beginning of the inscription in praise of Vidyâtirtha: (Vidyâtirthâya guravê parasmai tējase namaḥ yasya nâmgikṛita-

snêha-daśa-hānīh kadâcha na) which has been translated as “Obeisance to Vidyâtîrthaguru, with his form of celestial glory; whose friendship gained is never lost.” (P. 92 of translations Vol. VI, E. C.).

The present record which is also a lithic epigraph contains a stanza in praise of Vidyâtîrtha and further registers the gift of certain villages of the rental value of 300 varahas by the king for the attendants of the matt and the maintenance of ascetics at the Śringêri Mutt on the occasion of the visit of the King Bukka I to Vidyâtîrtha-śrī-pâda at Śringêri. It is therefore certain that Vidyâtîrtha was alive in 1356 and that he was the head of the Śringêri Matt at the time. Why was the grant made for the Śringêri Matt in 1346 not made in the name of Vidyâtîrtha? Why was it made for the maintenance of Bhâratîrthâ and his attendants etc., at Śringêri Matt? Lastly why was Bhâratîrthâ not referred to in the present grant of 1356 when we know (see No. 33 of the present Report) that he was alive at that date and was connected with Śringêri Matt? We can only surmise that Vidyâtîrtha and Bhâratîrthâ were both alive in the reign of Harihara I and Bukka I and that they were both respected by the above kings and that they jointly managed the Matt at Śringêri each acting during the absence of the other, the younger *viz*: Bhâratîrthâ being subordinate to the elder *viz*: Vidyâtîrtha. Vidyâtîrtha must have been absent elsewhere in 1346 as Harihara I made a gift of lands to Bhâratîrthâ and his disciples at Śringêri. At the same time that Vidyâtîrtha was the senior guru at Śringêri and was held in high reverence by the king Harihara I and his brothers is shown by the invocatory stanza at the beginning of the record. The present inscription of 1356 shows that Bukka I also had a high regard for Vidyâtîrtha as he came all the way to Śringêri to visit the guru. Bhâratîrthâ was either absent from Śringêri on this date or more probably he is not referred to in the record as the senior guru Vidyâtîrtha himself was present in Śringêri. That Vidyâtîrtha was highly revered by king Bukka I is also found in the Hebbasûr copper plate (kshônim sâgara-mêkhalâm sa kalayan bhrûbhanga-mâtrê sthithâm Vidyâtîrthamunêh kṛipâmbudhi-śaśī bhôgâvatârô bhavat) (E. C. IV Yedatore 46 of 1377) and in Agrahâra Bâchahalli plates of the same date noticed in M. A. R. 1915, p. 57.

We also find this corroborated in the introductory stanzas of the work Jaiminîya-nyâya-mâla-vistara by Mâdhavâchârya “.....Śrī Bukkaṇa-kshmâ-patih : Vidyâtîrtha-munis tad-âtmanī lasan-mûrtis tvanugrahikâ tēnâsya svagunair akhaṇḍita-padam sârva-jñyam udyôṭati”.

Regarding the villages, etc., granted by king Bukka for the Śringêri Matt in 1356, we find further references to this in the Śringeri Kadita (No. 33).

The details given for the lands and their income cannot be made out fully.

At Śringēri, on a stone slab in the navaranga of the Pārśvanātha Basti

ಶೃಂಗೇರಿಯಲ್ಲಿ ಪಾರ್ಶ್ವನಾಥ ಬಸ್ತಿಯ ನವರಂಗದಲ್ಲೆತ್ತಿರುವ ಕಲ್ಲು.

1. ಶ್ರೀಮತ್ಪರಮ ಗಂಭೀರ ಸ್ಯಾದ್ವಾದಾ ಮೋಘರಾಂ
2. ಧನಂ ಜೀಯಾತ್ಮೈಃ ಕೋಕ್ಯನಾಥಸ್ಯ ಶಾಸನಂ ಜಿನಶಾಸನಂ |
3. ಸ್ವಸ್ತಿ ಶ್ರೀಮತ್ ಸಕವರ್ಷಂ ದ ೧೦೮೨
4. ವಿಕ್ರಮ ಸಂವತ್ಸರದ ಕುಂಭಶು
5. ದ್ಧ ದಶಮಿ ಬ್ರಹ್ಮವಾರದಂದು ಶ್ರೀಮನ್ನಿಡುಗೋಡ
6. ವಿಜಯನಾರಾಯಣ ಶಾಸ್ತಿಸೆಟ್ಟಿಯ ಪುತ್ರ ಬಾ
7. ಸಿಸೆಟ್ಟಿಯರ ಆಕ್ಕ ಸಿರಿಯಡೆಸೆಟ್ಟಿಯರಮ
8. ಗಳು ನಾಗವೆಶ್ವತಿಯರಮಗಳು ಸಿರಿಯ
9. ಲೆಸೆಟ್ಟಿಗಂ ಹಮ್ಮಾಡಿಸೆಟ್ಟಿಗಂಸುಪುತ್ರನ
10. ಪ್ಪ ಮಾರಿಸೆಟ್ಟಿಗೆ ಪರಾಕ್ಷವಿನಯಕ್ಕೆ ಮಾ
11. ಡಿಸಿದ ಬಸದಿಗೆ ಬಿಟ್ಟದತ್ತಿ ಕೆ ಹಿರಿಯಕೆಳಗ
12. ಣ ಹಿರಿಯಗಡೆಯ ಬಸದಿಯ ಒಡಗಣ ಹೊಸ . .
13. ಯುಂಥಂಡಿಯುಂ ಹೊಳೆಯುಂ ನಡುವಣ ಹುದುವಿನ ಹೊರದ
14. ಮಣ್ಣು ಕಂಡುಗ ಸುಳ್ಳಿಗೋಡ ಅಹುಗಂಡುಗ ಮಣ್ಣು
15. . . . ಬಣಜಮುಂ ನಾನಾದೇಸಿಯುಂ ಬಿಟ್ಟಯ
16. ಮಳವೆಗೆ ಹಾಗ ಹಂಜ ಹಾತ್ತಿಯ ಮಳ
17. ಕೆ ಮಳಸಿನಧಾರಕ್ಕೆ ಹಾಗಮುಂ
- 18 * ಮತ್ತಂ ಪೊತ್ತೊಬ್ಬಳುಪ್ಪು ಹೇಳುಗಯ್ಯತ್ತೆರೆ ಅರಿಸಿನದ ಮಳವೆಗೆ ವೀಸಕ್ಕೆ ಬಿಟ್ಟಂ ತಪಿದಡೆ ತಪ್ಪಿದಮು ಗಂಗೆಯ
19. ಲು ಸಾಡರ ಕವಿರೆಯ ಕೊಂದಪಾತಕ.

Transliteration.

1. śrīmat-parama-gaṁbhīra-syādvādāmōgha-lām-
2. chhanam jiyāt trailōkya-nāthasya śāsanam Jinasāsanam |
3. svasti śrīmat sakavarshaṁ da 1082
4. Vikrama-saṁvatsarada Kuṁbha śu-
5. ddha daśami Brihavāradandu śrīman-Niḍugōḍa
6. Vijayanārāyaṇa Śāntiśeṭṭiya putra Bā-
7. si-seṭṭiyara akka Sīriyabe-seṭṭitiyara ma-
8. gaḷu Nāgave-seṭṭitiyara magaḷu Sīriya-
9. le-seṭṭitigaṁ Hemmādi-seṭṭigaṁ suputrana-
10. ppa Māriśeṭṭige parākshavinayakke mā-
11. ḍisida basadige biṭṭa datti kereya keḷaga-
12. ṇa hiriya gaḍeya basadiya baḍagaṇa hosa . .
13. yuṁ bhaṇḍiyuṁ hoḷeyuṁ naḍuvaṇa huduvina horada
14. maṇṇu kaṇḍuga Sulligōḍa arugaṇḍuga maṇṇu

* 18ನೆಯ ಪದ್ಯ ಮೇಲುಗಡೆ ಕಮಾನಾಗಿ ಬರೆದಿದೆ.

15. . . . baṇajamum nānadēsiyum biṭṭaya
16. . . . maḷavege hāga hanja hāttiya maḷa
17. . . . le meḷasina bhārakke hāgamum
18. mattam pottobbaḷuppu hēṇig ayvattele arisinada maḷavege visakke biṭṭam
tapidaḍe tappidavanu Gangeya-
19. lu sāira kavileya konḍa pātaka

Translation.

Victory to Jina-śāsana, the commandment of the Lord of the Three Worlds, characterised by the auspicious highly profound syādvāda. Be it well. On Thursday 10th lunar day of the bright half of Kumbha in the year Vikrama, the śaka year 1082:—

(the following) is granted for the *basadi* (Jaina temple) erected in memory of Māriseṭṭi, son of Hemmādisēṭṭi and Siriyabe-seṭṭiti, daughter of Nāgave-seṭṭiti, who was the daughter of Siriyabe-seṭṭiti, the elder sister of Basi-seṭṭi who was the son of Vijayanārāyana-Śāntiseṭṭi of Niḍugōḍu:—

(There are several lacunæ in the remaining lines 12-18). Certain lands below the tank situated to the north of a *basadi* and in Suḷligōḍu of the sowing capacity of six khaṇḍugas were granted for the *basadi*. The *baṇajamu* and *nānadēsi* (merchants) also agreed to pay the *basadi* the following taxes on the merchandise sold by them: for cotton, for pepper a *hāga* for a *bhāra*, for salt 1 balla for a head-load, for betel-leaves 50 leaves for a head-load, for turmeric (*arisina*) one viśa for maḷave (package). He who violates this incurs the sin of killing 1,000 cows in Gange.

Note.

This seems to record the gift of certain lands and dues paid by some merchants for services in a Jaina basti, perhaps the Pârśvanâthabasti in Śringêri in which the inscription is set up. It is dated S' 1082 Vikrama sam. Kumbha śu 10 Thursday. The mention of the solar month in the place of the lunar month is rather peculiar but the *sauramāna* system is even now in vogue in the South Canara District, which is adjacent to Śringêri. But the week-day, however, is Tuesday (7th February 1161 A. D.) for the tithi above cited during the above month and year and not Thursday as stated in the grant. If we take the previous year as is sometimes done, viz., Śaka 1081 Pramāthin Kumbha śu 10 (Phālguna śu 10) the date corresponds to Thursday (18th February 1160 A. D.). Probably, this is the date intended. The Jaina basti in question is stated to have been set up in memory of a seṭṭi who was descended from Vijaya Nārāyana Śāntiseṭṭi a resident of Niḍugōḍ, which is a village near Bêlûr. "This is the oldest inscription in Śringêri but it has been brought from some other place and kept in the basti." (M. A. R. 1916,

p. 83). The inscription shows that Jainism had once a good following in Śringēri in former times.

4

At the same town Śringēri, on the pedestal of the image of Anantanātha in the Pārsvanātha-basti.

Kannada language and characters.

1. ಶ್ರೀಮತು ಸ್ವಭಾನು ಸಂವತ್ಸರದ ಚೈತ್ರ ಬ ೩ ರವಿವಾರದಲಿ ಹಲಮಿಡಿಯ ದೇವಿಸೇತಿಯಮಗ ವೇವಣಸೇತ
ಸಿಂಗೇರಿಯ ಬಸ್ತಿಯಲಿ (ಪಾ) ಪಾದ ಪೂಜೆಯಮಾಡಿ ಪುಣ್ಯವ
2. ನು ಪಾರ್ಜುನಿಕೊಂಡ ಅನಂತನಾಥನ ಪ್ರಥಮ ಹಲ ೧೮೦.

Translation.

This is the image of Anantanātha by presenting which to the basti at Śringēri on Sunday, 5th lunar day of the dark half of Chaitra in the auspicious year Svabhānu, Dēvaṇaseṭi, son of Dēviseṭi of Halumiḍi (village) earned merit. Hala 180 (Hala or pala is equivalent to 3 tulas in weight. The weight of the image is given as 180 palas which may be considered as equivalent to 22½ seers, Madras.

Note.

The date here is not given in terms of Śaka era but from the paleography and the correspondence of the week-days cited, this and the next number seem to belong to S' 1445 Svabhānu and the date of this record would be then equivalent to 5th April 1523 A. D. (See however p. 84 M. A. R. 1916.)

5

At the same basti, on the pedestal of the bronze image of Chandranātha.
Kannada characters and language.

ಅದೇಬಸ್ತಿಯಲ್ಲಿ ಚಂದ್ರನಾಥ ಪ್ರತಿಮೆಯ ಕಂಚಿನ ಪೀಠದಲ್ಲಿ.

1. ಶ್ರೀಮತು ಸ್ವಭಾನು ಸಂವತ್ಸರದ ವೈಶಾಖ ಶು ೧ ಗುರುವಾರದಲ್ಲೂ ಸಿಂಗೇರಿಯ ಬಸ್ತಿಗೆ ಅದಿಷ್ಟೆಯವರ ಮಗ
ಬೊಮ್ಮರಸೇಟ್ಟಿಯರು ಪಾದಪೂಜೆಯಮಾಡಿ ಪುಣ್ಯವನುಪಾರ್ಜಿಸಿಕೊಂಡ
2. ಚಂದ್ರನಾಥಪ್ರತುಮೆ ಬಿಸಿಗೆ ೧೯

Translation.

(This is the) image of Chandranātha which Bommaraseṭṭi, son of Âdisēṭṭi presented to the basti at Śringēri on Thursday the 1st lunar day of the bright half of Vaiśākha in the year Svabhānu and thereby earned merit. Bisige 19 . [bisige here probably means a viss or 5 seers in weight].

Note.

This is similar to the previous number and its date may be equivalent to Thursday 16th April 1523.

6

At the same basti, on the pedestal of the stone image in the garbhagriha.
(Kannaḍa characters and Sanskrit language.)

(ಅದೇ ಬಸ್ತಿಯಲ್ಲಿ ಮೂಲವಿಗ್ರಹದ ಪೀಠದಲ್ಲಿ.)

ಶ್ರೀಮತ್ಪಾರಿಸನಾಥಾಯನಮಃ.

Translation.

Salutation to Pārisanātha.

Note.

No date is given but from the previous number (No. 3) the epigraph may be dated in about 1160 A. D. The name of the image is carved on its pedestal.

7

On a silver vessel known as Balipātre in the Matt at Śringēri.

Kannaḍa language and characters.

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ ಬೆಳ್ಳಿ ಒಲಿಪಾತ್ರೆಯಮೇಲೆ.

1. ಶ್ರೀಮಲ್ಲಕಾರ್ಜುನಸ್ವಾಮೀಗೆ | ಮೃಹಿಕುಶೂರ ಕೃಷ್ಣರಾಜ ವಡಯ
2. ರವರಸೇವೆ

Note.

This records the presentation of the above vessel for the service of the god Mallikārjuna by Kṛṣṇarāja Vaḍeyar, king of Mysore (Probably Kṛṣṇarāja Vaḍeyar III.) . It may belong to about 1830 A. D.

8

On a silver plate shaped like an Aśvattha leaf in the same matt.

Kannaḍa language and characters.

ಅದೇಮಠದ ಬೆಳ್ಳಿಯ ಅಶ್ವತ್ಥದ ಎಲೆತಟ್ಟೆಯಮೇಲೆ.

ಶೃಂಗೇರಿ ಶ್ರೀಮಠಕ್ಕೆ ಮೈ || ಸಂ || ದಸ | ಬಾಳಿಅರಚಿನವರ ಸೇವಾರ್ಥ.

Note.

Presented by Bāḷears in the service of Maisūr-samsthāna to the holy matt at Śringēri.

(This also belongs to the reign of Kṛṣṇarāja Vaḍeyar III, See p. 79,
M. A. R. 1916).

9

On a silver chambu in the same matt.

Kannada language and characters.

ಅದೇ ಮಠದ ಬೆಳ್ಳಿ ಚೊಂಬಿನಮೇಲೆ
ಶ್ರೀ ಶೃಂಗೇರಿ ಮಠಕ್ಕೆ ಕೃಷ್ಣವಿಲಾಸ ಸಂ|| ದ ದ್ಯಾವವೇರ ಸೇವಾರ್ಥ

Note.

Presented by Dyâvavve of Kṛishṇa Vilâsa Sannidhâna to the matt at Śringêri. (This was a maid-servant of a queen of Kṛishṇarâja Vaḍeyar III. The queen is called here Kṛishṇavilâsa-Sannidhâna from the apartment in the Mysore palace where she resided. Her name is Lingâjammanni. See E. C. III, Mysore Taluk No. 2)

10

On a Silver stand in the same matt.

Kannada language and characters.

ಅದೇ ಮಠದ ಬೆಳ್ಳಿಯ ಪೀಠದಲ್ಲಿ
| ಚಿತ್ರಭಾನು ಸಂ|| ಆಪಾದ ಶು ೧ ಲ್ಲ ಶ್ರೀ ಶೃಂಗೇರಿ ಶ್ರೀ ಚಂದ್ರಮೌಳೇಶ್ವರ ಸ್ವಾಮಿಯವರಿಗೆ
ಮಹಿಮಾ ಸಂಸ್ಥಾನದ ಕೃಷ್ಣರಾಜವಡೆಯರವರ ಶೇವೆ.

Note.

This inscription states that the article was presented by the king of Mysore, Kṛishṇarâja Vaḍeyar (III) on the 1st lunar day of the bright half of the month Âshâḍha in the cyclic year Chitrabhânu for service to the god Chandramaulîsvara in the Śringêri Matt. As the only Chitrabhânu that occurred during the reign of the above king corresponded to A. D. 1822, the date of the inscription may be taken as 20th June 1822 (Âshâḍha śu 1). Chandramaulîsvara is the name of the crystal (?) linga in the Śringêri Matt held in great reverence. Two silver lamp-stands in the Matt have the same inscription engraved on them.

11

On a silver plate in the same Matt.

Kannada language and characters.

ಅದೇ ಮಠದ ಬೆಳ್ಳಿಯ ತಟ್ಟೆಯಮೇಲೆ
ರೂ ೫೦ ೩ ಶ್ರೀ ಶೃಂಗೇರಿ ಮಠಕ್ಕೆ ಸ|ಮು|ಸಂ|ಸೇವಾರ್ಥ

Note.

This silver plate weighing Rs. 58 and As. 3 was presented to the Śringêri Maṭha by a queen of Kṛishṇarâja Vaḍeyar III known as Samukha-toṭṭi-sannidhâna. Her name was Muddukṛishṇâjammanni.

On the back of the gold prabhāvali of the god Chandramaulīśvara
in the same Matt.

Kannada language and characters

ಅದೇ ಮಠದ ಚಂದ್ರಮೌಳೀಶ್ವರ ದೇವರ ಭಂಗಾರ ಪ್ರಭಾವಳಿಯ ಹಿಂದೆ

1. ಪ್ರವೇದೂತನಾಮಸಂವತ್ಸರಂ ಮಾಖಶೂದ್ರ
2. ರಾಮಸ್ವಾಮಿದವೆ ಭಾರ್ಯಾ ಮಿನಾಕ್ಷಿಬಾಯಿ

Note.

This states that the above prabhāvali (glory) was presented by a lady named Mīnākshi Bāyi, wife of Rāmasvāmi Dave (?) on the 2nd lunar day of the bright half of Māgha in the cyclic year Pramôdûta. From the nature of the characters Pramôdûta may be taken as 1870 A. D. and the date as equivalent to 22nd January, 1871 A. D.

Inside the golden palanquin in the same Śringêri Matt.

Kannada language and characters

ಅದೇ ಮಠದ ಸುವರ್ಣಾಂಡೋಳಿಕದ ಒಳಗಡೆ

- | | |
|--|--|
| 1. ಶಾಲೀವಾಹನಶಕ ವರುಷಂ | 4. ಗೌರಿ ಶ್ರೀಗಳವರಾದ ನೃಸಿಂಹ ಭಾರತಿ ಸ್ವಾಮಿ |
| 2. ಗಳು ೧೭೭೬ನೆ ಅನಂದನಾಮ ಸಂವತ್ಸರ | 5. ಮಿಗಳವರ ಸಂನಿಧಿಗೆ ಶ್ರೀ ಕೃಷ್ಣರಾಜ ಕಂಠೀರ |
| 3. ದ ಶ್ರಾವಣ ಶು ೧ ಬುಧವಾರದಲ್ಲೂ ಶ್ರೀ ಶ್ರೀ | 6. ವರು ವಪ್ಪಿಲದ ಸುವರ್ಣಾಂಡೋಳಿಕ ಸೇವೆ " |

Translation.

In the year 1776 of the Śālivāhana era, on Wednesday the 1st lunar day of the bright half of Śrāvaṇa in the year Ānanda. Śrī Kṛishṇarāja Kaṇṭhīraṇa (lit: the Lion Kṛishṇarāja) presented the golden palanquin to his holiness Nṛisimhabhāratī-svāmi, the guru at Śringêri.

Note.

This was also a presentation by Kṛishṇarāja Vadeyar III to the guru at Śringêri named Nṛisimhabhāratī. The date corresponds to Wednesday 26th July 1854 A. D.

14

On a silver throne in the Śringêri Matt.
Nāgari characters and Sanskrit language.

ಅದೇ ಮಠದಲ್ಲಿರುವ ಬೆಳ್ಳಿ ಸಿಂಹಾಸನದ ಮೇಲೆ
(ನಾಗರಾಕ್ಷರ ಸಂಸ್ಕೃತಭಾಷೆ)

1. ಶ್ರೀ
2. ಶ್ರೀಮತ್ಪರಮಹಂಸ
3. ಪರಿವ್ರಾಜಕಾಚಾರ್ಯಾದ್ಯನೇಕ ಬಿರುದಾಂಕಿತ ಶೃಂಗೇರೀ ಶ್ರೀನಚ್ಚಿದಾ
4. ನಂದಶಿವಾಭಿನವ ನೃಸಿಂಹಭಾರತಿ ಮಹಾಸ್ವಾಮಿ ಚರಣಾರವಿಂದೇಷು ಪಟವರ್ಧ
5. ನೋಪನಾಮಕ ಜಂಬುಪತನಾಧೀಶ ಮಹಾಪ್ರತಾಪಶಾಲ ಶ್ರೀಮತ್ಪರಶುನಾಮಕುಲಪ್ರಸೂ
6. ತರಾಮಚಂದ್ರಸೂನು ಗೋಪಾಲಾತ್ಮಜ ಶ್ರೀ ಚರಣರಜೋಂಕಿತರಾಮಚಂದ್ರೇಣಾರ್ಪಿತಂ ಚೈ
7. ತತ್ಪೀಠಂ ಶ್ರೀ ಚರಣನುಖಮಯೂಷ್ಮೈರಂಕಿತಂ ಧೂಯಾತ್
8. ಶಕೆ 1810 ಸರ್ವಧಾರೀನಾಮಾಬ್ದೇ
9. ಮಾರ್ಗಶೀರ್ಷ ಶುದ್ಧ ಚತುರ್ದಶ್ಯಾಂತಿಥೌ

Translation.

May this seat presented to the lotus feet of the illustrious Sachchidānanda Śivābhinava Nrisimhabhārati, possessed of numerous titles including paramahansa-parivrājakāchārya, by the valiant Rāmachandra, marked by the dust of the holy feet (of the svāmi) and son of Gōpāla, who was the son of Rāmachandra, born in the family named Paraśu, chief of Jambupatana and surnamed Paṭavardhana, be marked by the rays from the nails of the holy feet. On the 14th day of the bright half of Mārgasīra in the year Sarvadhāri Śaka 1810.

Note.

The donor was a chief of Jamkhaṇḍi named Rāmachandra Paṭavardhana. The date corresponds to 17th December 1888 A. D. Jamkhaṇḍi is the name of a small state in the Bombay Presidency.

15

On a gold tiara set with precious stones in the Śringêri Matt.
Kannada language and characters.

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿ ಶಿವಾಭಿನವ ಸಚ್ಚಿದಾನಂದ ಶ್ರೀ ನೃಸಿಂಹಭಾರತೀಸ್ವಾಮಿಗಳ
ರತ್ನಕಿರೀಟದ ಕಲಶದ ಸುತ್ತಲು ಬರೆದಿರುವುದು.

| ಶೃಂಗೇರಿ ಮಠ ಶ್ರೀ ಮಹಿಶೂರು ಸಂಸ್ಥಾನ ಕೃಷ್ಣರಾಜವಡಯರವರು ರತ್ನದ ಕಿರೀಟ ಸೇವೆ.

Translation.

The Matt of Śringêri. This jewelled crown was presented by Krishnarāja Vaḍeyar of the Mahisūru-samsthāna.

Note.

This beautiful tiara worn by the heads of the Śringeri Matt on ceremonial occasions is stated to have been a present by the king of Mysore, Krishnarāja Vāḍeyar (III).

16

On a jewelled gold pāṇḍān (box for keeping betel leaves) in the same Matt.

Kannada language and characters.

ಅದೇ ಮಠದ ಜವಾಹರಿ ಪಾನ್‌ದಾನಿನ ಮೇಲೆ.

1. ಮೈಸೂರು ಸಂಸ್ಥಾನದ ಅಳಿದ ಮಹ
2. ಸ್ವಾಮಿಯವರ ಧರ್ಮಪತ್ನಿಯ ರಾದ
3. ಚಂದ್ರ ವಿರಾಸಂ || ಅಮನವ
4. ರ ಶೇವೆ

Translation.

This was presented by Chandravilāsa Sannidhāna-Ammanavarū, lawful wife of the reigning king of Maisūr-samsthāna.

Note.

The donor of this was another queen of Krishnarāja Vāḍeyar III of Mysore, named Basavājjammaṇṇi (See E. C. III Nanjangud Taluk No 5).

17

On a gold cup inlaid with rubies in the possession of the same Matt.

Kannada language and characters.

ಅದೇ ಮಠದಲ್ಲಿರುವ ಕೆಂಪುಗಳು ಕೆತ್ತಿದ ಭಂಗಾರ ಬಟ್ಟಿನ ಒಳಗಡೆ.

|| ಶ್ರೀ || ಮಕ್ಕೇ ನ || ತೊ || ಸಂ || ಸೇವೆ

Note.

Presented to the Holy Matt by Samukha Tōṭṭi Sannidhānadavarū. For the name of this donor see No. 11 before.

18

On a gold cup inlaid with diamonds in the same Matt.

Kannada Language and characters.

ಅದೇ ಮಠದ ವಜ್ರಗಳು ಕೆತ್ತಿದಭಂಗಾರ ಬಟ್ಟಲಿನ ಒಳಗಡೆ.

ಶ್ರೀ || ಮ || ಕೈ || ಮ || ಮ || ಸಂ || ಸೇವೆ.

Note.

Presented to the Holy Matt by Madana Vilāsa Tōṭṭi Sannidhānadavarū. (The donor was the queen of Krishnarāja Vāḍeyar III named Muddulingamma.)

In the village Harāvari in the hobli of Śringēri on the brass prabhāvali of Durgamma.

Kannaḍa language and characters.

ಶೃಂಗೇರಿ ಕನಬಾ ಹೋಬಳಿ ಹರಾವರಿ ದುರ್ಗಾ ಅಮ್ಮನವರ ದೇವಸ್ಥಾನದಲ್ಲರುವ ಹಿತ್ತಾಳೆ
ಪ್ರಭಾವಳಿಯ ಮೇಲೆ.

ಶೃಂಗೇರಿಯಲ್ಲು ಯಿರುವ ! ಗಟ್ಟಿದ ಕೆಳಗಿನ ನಾಡನೆಟ್ಟಗಳ ಹತ್ತು ಜನರ ಸೇವೆ.

Translation.

Presented by the general subscription of (lit. ten people and more) nāḍ-setṭis (lit. merchants of the country) living at Śringēri.

Note.

This records the presentation of the brass prabhāvali to the goddess Durgā Amma at Harāvari a village near Śringēri by a class of merchants known as nāḍ-setṭis at Śringēri who came from the west coast (S. Canara District). No date is given. But the characters may be of 1750 A. D.

In the same town Śringēri, on a stone slab in the pavement behind the Basavaṇṇa image in the Subrahmanyēśvara temple.

Kannaḍa language and characters.

ಶೃಂಗೇರಿಯಲ್ಲಿ ಸುಬ್ರಹ್ಮಣ್ಯೇಶ್ವರ ದೇವಸ್ಥಾನದೊಳಗೆ ಬಸವಂಣನ ಹಿಂದೆ ಕಲ್ಲು ಚಪ್ಪಡಿಯ ಮೇಲೆ.

- | | |
|---------------------------|---------------------------|
| 1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಧ್ಯುದಯ | 4. ಜಯಸಂವತ್ಸರದ |
| 2. ಶಾಲಿವಾಹನಶಕ ವರ್ಷ ೧೬೭೩ | 5. ನಿಜ ವೈಶಾಖ ಶು ೧೦ ಯು ಸೋಮ \|\| |
| 3. ಶ್ರೀ | 6. ಪ್ರತಿಷ್ಠೆ |

Translation.

Be it well. Consecrated on Monday the 10th lunar day of Nija Vaiśākha in the year Jaya, the year 1673 of the prosperous Śalivāhana era.

Note.

The inscription records the setting up of the stone Basava in the above temple on the date specified. But the date is irregular. Ś 1673 is Prajōtpatti and not Jaya as stated in the grant. The nearest year Jaya is Ś 1696 and there is an intercalary month Vaiśākha in this year and the date Nija Vaiś. śu. 10 corresponds to 21st May 1774 A. D.

21

On a stone slab in the pavement below the flight of steps in the mukhamantapa of the same temple.

Kannada language and characters.

ಅದೇ ದೇವಸ್ಥಾನದಲ್ಲಿ ಮುಖಮಂಟಪದ ಮೆಟ್ಟಲಿನ ಕೆಳಗೆ ಕಲ್ಲು ಚಪ್ಪಡಿ ಮೇಲೆ.

1. ಮದುರಾಡಿ
2. ಅನಂತೈಯ್ಯನ ಬಿಂನ
3. ಹ

Translation.

Supplication by Maduradi Anantaiyya.

Note.

This is an inscription got carved by a pilgrim or devotee to show his devotion to the god. Such inscriptions are very common in the steps leading to famous temples like those of Tirupati, etc. The characters seem to be of the last quarter of the 18th century A. D.

22

On a rock on the bank of the Tungā near Rudrapāda at Śringēri.

Kannada language and characters.

ಶ್ರಂಗೇರಿಯ ಸಮೀಪದಲ್ಲಿ ರುದ್ರಪಾದದ ಬಂಡೆಯ ಮೇಲೆ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಧ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ ವರ್ಷಗಳು ೧೫೨೪ನೆಯ ವರ್ತಮಾನ
2. ಶುಭಕೃತ್ನಂವತ್ಸರದ ವೈಶಾಖ ಶು ೧೫ ಸೋಮವಾರದಲೂ ಶ್ರೀಮತು ಶ್ರಂಗೇರಿಯ ಶ್ರೀ ನರಸಿಂಹ ೪೦೮
3. ಶ್ರೀ ಗುರುಪಾದುಕಾ ಪ್ರೀತ್ಯರ್ಥವಾಗಿ ಪ್ರತಿಷ್ಠಿತವಾದ ಶ್ರೀರಾಮೇಶ್ವರಾ

Translation.

The Śrī Rāmēśvara (linga) set up in memory of his guru's sandals by Śrī Narasimha (bhārati) of Śringēri on Monday the 15th lunar day of the bright half of Vaiśākha in the year Śubhakṛit, 1524 of Śalivāhana era.

Note.

The date of this record corresponds to Monday the 23rd April 1602 A. D. A linga is stated to have been set up by Narasimhabhārati, head of Śringēri Matt in memory of his guru. It is difficult to determine who this Narasimhabhārati was since we have several pontiffs of this name in the succession list of the Śringēri Matt. The founder of an agrahāra called Narasimhapura in the Vasishṭhāśrama near Śringēri is called Immaḍi Narasimhabhārati.

Belugūla copper plate grant of Harihara II, King of Vijayanagar, dated Ś 1306 in the possession of the Matt at Śringēri. 3 Plates: Nandi Nāgari characters: Sanskrit language up to line 31 and Kannada therefrom up to line 54 and imprecatory stanzas in Sanskrit in lines 55-62. [Plate XXIII].

Size $8\frac{1}{2}" \times 5\frac{1}{2}"$

ಶೃಂಗೇರಿ ಮಠದಲ್ಲರುವ 1ನೆಯ ತಾಮ್ರ ಶಾಸನ.

೩ ಹಲಗೆಗಳು. ಉಂಗರವಿಲ್ಲ.

ಪ್ರಮಾಣ $8\frac{1}{2}" \times 5\frac{1}{2}"$

ನಾಗರಾಕ್ಷರ.

(1ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

1. ಓಂ ನಮಸ್ತುಂಗ ಶಿರಶ್ಚಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ |
2. ತ್ರೈಲೋ (ಲಾ ?) ಕೃ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ | ದೇ
3. ವಾನಾಂಸರಿತೋಜರೈರವಿರಳಾಂ ಕ್ರೀಡಾಮೃಹುರ್ಭಾ
4. ವಯಂ ಸ್ಥೂರ್ಯೈರಿದು ಭಿರಾಕಿರನ್ನಿಜ ವಪುಃ ಕೃತ್ವಾಂ
5. ಚ ವಿಶ್ವಂಧರಾಂ | ಲೋಕಾನಾಂ ಪೃಥು ಮೇಘ ಕೌತು
6. ಕ ಧಿಯಂ ಸಂಪಾದಯಂ ನ್ನಾದರಾದಿ ಶ್ಲಾಘ್ಯಃ ಸುಖ
7. ಸಂಪದಂ ಕರಿವರಗ್ನೀವೋದ್ರಿ ಕನ್ಯಾಸುತಃ | ಯ
8. ದ್ವಂಪ್ರಾಶಿಖರ ಸ್ಥಿತಾ ಜಲನಿಧೇ ಭೂರುದ್ಧೃತಾ
9. ತತ್ಕ್ಷಣಂ ಧಾರಾಪಾತಿಭಿರಾತತಾತಿ ವಿಮುಕ್ಯೈ
10. ಸ್ಥೂರ್ಯೈಃ ಪಯೋಬಿಂದುಭಿಃ | ಪಿಂಚ್ಚಚ್ಚ ತ್ರಿಮಿವಾಧವತ್ಸು ವಿ
11. ಪುಳಂ ಮುಕ್ತಾವಳೇ ಶೋಭಿತಂ ಕ್ರೀಡಾಕೈಸ್ತು ಡವಪುಃಕ
12. ರೋತು ಸವಿಧುಃ ಸ್ವಶೈಲ್ಯಯಸಂ ವಃ ಸದಾ | ವಂಶೇ ಯ
13. ದೋಃ ಸ್ವರ್ವಮಹೀಪತೀಂದ್ರೈಃ ಸಂಸೇವ ಮಾನೋತುಳ
14. ವಿಕ್ರಮಶ್ರೀಃ | ದಿಗಂತ ವಿಶ್ರಾಂತ ವಿಶುದ್ಧ ಕೀರ್ತಿಃ ಶ್ರೀ
15. ಸಂಗಮೋ ಭೂತ್ ಕ್ಷಿತಿಪಾಳ ಪರ್ಯಃ | ತನ್ಯಾತ್ಮಜಃ ಶ್ವಂ
16. ಡಕರಪ್ರತಾಪಃ ಪೃಥ್ವೀಭುಜಾಂ ಯೋ ಮಹನೀಯಕೀರ್ತಿಃ |
17. ಪ್ರತಾಪಸಂದೀಪಿತಸರ್ವದಿಕ್ಕೋ ಬುಕ್ಕಕ್ಷಿತಿಶೋಭಗ

(2ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

18. (ಗ) ತಿ ಪ್ರಸಿದ್ಧಃ | ಕರ್ಣಾಂತೇ ಚಾಮರಂತೀಂ ಪ್ರಬಡಪರಿಮಿ
19. ತಂ ದೈಗಿಭೀನಾಮಿಭೀನಾಂ ನೀಮಂತೇ ಮಾಕ್ತಿಕಂತೀಂ ವಿಬುಧ
20. ಪತಿಪುರಿಸೀಮ್ನಿ ನೀಮಂತಿನೀನಾಂ | ಆಭೋಗಾದ್ಯೋಗವತ್ಯಾಂ
21. ಪಣಿಪತಿಪಣಿನೀಕಂಚುಕಂತೀಂ ಕನಂತೀಂ ಕೀರ್ತ್ತಿಂತಾಂ ಸ್ತೋ
22. ತುಮೇತಾಂ ಪ್ರಭವತಿ ಕತಮೋ ಬುಕ್ಕಭೂಪಸ್ಯ ಲೋಕೇ || ತನ್ಮಾ
23. ನ್ನೃಪಾದ್ವಶರಥಾದಿವ ರಾಮಚಂದ್ರಃ ಸರ್ವೈರ್ಮುಕ್ತೀಪತಿ ಗುಣೈ
24. ರಜನಿ ಕ್ಷಿತಿಶಃ | ಶ್ರೀಮಾನ್ಮೃತೋಹರಿಹರಃ ಸ್ತುತ ವಿಶ್ವ
25. ಕೀರ್ತಿಃ ವೇದದ್ವಿಜಾತಿ ಪರಿರಕ್ಷಣ ದೀಕ್ಷಿತ ಶ್ರೀಃ || ಕ

यतिषसिद्धकर्मिते वामप्रीतपुत्रपुत्रि
 तदेगितीनामितानांसामेतेमोकिंतीविदु
 यतिपुत्रिस्त्रीसीतितीनामात्राग्राह्यव
 फांपतिपुत्रिगितीकिंउक्तंतीकनंतीकीतिता
 तुषेतीषतवैतिकतमो लुक् पुपस्यलोके । तस्म
 त्प्राशराधाहितवामवैडः । सर्वेनदीपति
 पत्रनिवितीराश्रीनाह्वपोह । त्वत्प्रा
 कीर्तिवेदद्विजातिपवितादोहितराश्री
 मीयकुंतलसकौकालौ सतीप्रयोलेदप्रा
 कगतावतिमख्यदेरात्वाति । त्वय्योयति
 पुत्रससमुदंतेवावकृतपतक्यपितेपो
 गतीमहैडशाविष्टावस्त्वमुतीरास्तप
 पुतीनेवाह्वान् । जोत्तपुत्रात्तस्मात्ती
 इत्यपत्तिमहै । तेषां प्रीतकाटिप्राज्ञा
 राज्ञवमेत्तवकाष्ठातेतत्पि । तत्तत्त
 तीगाराप्रागवतत्तप्रीतवत्त । छेत्तव
 तातमरुक्ताग्न्यमुत्तमदुति तत्त
 तत्तत्तत्तत्तत्तत्तत्तत्तत्तत्तत्तत्त
 तात्ताति । तत्तत्तत्तत्तत्तत्तत्तत्त

मृगासत्ता। दातृपातृ तयोर्मथोदात्ता
 कृत्योत्पातृ तदात्ता स्वर्गमवाप्नोति पा
 तृतादव्युत्पदः॥ तदत्रोपपदत्रोत्तात्तु
 योदनेनैव संयत्ता। अत्रिष्वप्युत्तमाणाति
 ष्यायां जायते किमिदं। मासान्नायेयमसेन
 र्त्तुपाणां कालेकात्वेपातृतायोत्तवद्वि। तयो
 तैतावता विनः पात्रि वैदात्तुत्तुत्तुत्तुत्तुत्तु
 तैरा मत्तुत्तुत्तु॥

ਸਮਤੋਂ ॥

26. ಣ್ಣಾಟಕುಂತಳ ಸಕೊಂಕಣಹಾಸಳಾಂಧ್ರ ಚೋಳೇಂದ್ರ ಪಾಂಡ್ಯ
27. ಜಗತೀಪತಿ ಮುಖ್ಯ ದೇಶಾನ್ | ನಿರ್ಜಿತ್ಯಯೋ ಯುಧಿ ರಿ
28. ಪೂನ್ ಸಸಮುದ್ರ ಶೈರಾ ನೃಕ್ಷತ್ಯತರ್ಕ್ಕವಿಧವೋಜ
29. ಗತೀ ಮಹೇಂದ್ರಃ || ವಿದ್ಯಾರಣ್ಯ ಮುನೀಶಸ್ವ ಕೃಪಾ
30. ಪೂರ್ವ ನಿರೀಕ್ಷಣಾತ್ | ಯೋಜ್ಯಲಬ್ಧ ಜ್ಞಾನ ಸಾಮ್ರಾಜ್ಯಂ
31. ದುಷ್ಪ್ರಾಪ್ತಮಿತರೈರ್ನ್ಯಪ್ಯೈಃ || ಇಂಧಾರಾಜಾಧಿರಾಜರಾಜ
32. ರಾಜಪರಮೇಶ್ವರ ಭಾಷಾತಿಲಂಪಿ ರಾಜಂನೃಧು
33. ಜಂಗ ಶರಣಾಗತ ವಜ್ರಪಂಜರ ಅರ್ಥಜನ ಪಾರಿ
34. ಜಾತ ಭಜಕ ಭಾಗ್ಯಮೂಳ ಕಂದ ಪ್ರತಿಭಟ ರಾಜ
35. ಧಯಂಕರ ಸರ್ವಶಸ್ತ್ರಶಾಸ್ತ್ರ ವಿಶಾರದ ನೆನಪ
36. ನಾನಾ ಬಿರಿದಾವಳೀ ಶೋಭಿತ ಶ್ರೀವೀರಹರಿಹ

(2ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

37. ರ ಮಹಾರಾಯನು ವಿಜಯನಗರಿಯ ಸಿಂಹಾಸನ
38. ದಲ್ಲಿ ಇದ್ದು ಚತುಸ್ತಮುದ್ರ ಪರ್ಯಂತ ರಾಜ್ಯವ ನಾ
39. ಳುತ್ತಂ ಶಕವರ್ಷ ೧೩೦೬ ರಕ್ತಾಕ್ಷಿ ಸಂವತ್ಸರದ
40. ಮಾರ್ಗಶೀರ್ಷ ಶುದ್ಧ ದ್ವಾದಶ ಶುಕ್ರವಾರದಲು ಶ್ರೀ ವಿ
41. ರೂಪಾಕ್ಷ ಸಂನ್ವಿಧಿಯಲ್ಲಿ ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀ ಪಾ
42. ದಂಗಳ ಶಿಷ್ಯರು ಜಾಮದಗ್ನ್ಯ ವತ್ಸಗೋತ್ರದ ಸಮಾಧಿ
43. ಯ ತಿಷ್ಠಂಣಂಗಳ ಮಕ್ಕಳು ಸೂರಪ್ಪಂಗಳಿಗೆ ಕೌಶಿ
44. ಕ ಗೋತ್ರದ ಪೆಮ್ಮಂಣಂಗಳ ಮಕ್ಕಳು ಕೃಷ್ಣದೇವರಿಗೆ
45. ಯೂ ಅರಗದ * ವೆಂಠೆಯದ * ಚಿಕ್ಕಕೊಡನಾಡೊಳಗಣ ಬೆಳುಗುಳ
46. ಗ್ರಾಮ ವೊಂದನೂ ಪ್ರಸಿದ್ಧನೀಮಾ ಸಮನ್ವಿತವಾಗಿ ಆ
47. ಕ್ಷಿಣಿ ಆಗಾಮಿ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲ ಪಾಪಾಣ ನಿ
48. ದ್ಧನಾಧ್ಯ ಅಷ್ಟಭೋಗ ತೇಜ ಸ್ವಾಮ್ಯ ಸುಂಕ ಕಾರುಕ
49. ಹೊದಕೆ ಹೊಂಬಳಿ ಮಗಮವಟ್ಟ ಕಟ್ಟಿಗೆ ಸಹ ಸ
50. ವಾರ್ತಾಧ ಪರಿಹಾರವಾಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಆ
51. ಚಂದ್ರತಾರಕವಾಗಿ ಭೋಗಿಸೊದೊಂದು ನೂವಿಪ್ಪತ್ತು ಹೊಂ
52. ನ್ನ ತೆವಿವ ಬೆಳುಗುಳ ಗ್ರಾಮವನೂ ಆ ಸೂರಪ್ಪಂಗಳಿ
53. ಗೆ ೬೦ ವತ್ತಪಿಭಾಗಿ ಆ ಕೃಷ್ಣದೇವಂಗಳಿಗೆ ೬೦ ವತ್ತ
54. ಪಿ ಭಾಗಿಯಾಗಿ ದಾನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟ ತಾ

(3ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

55. ಮೃ ಶಾಸನ || 'ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೇ ದಾನಾ
56. ಚೈರ್ಯೋನುಪಾಲನಂ | ದಾನಾತ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾ
57. ಲನಾ ದಚ್ಛತಂಪದಂ || ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋಹ
58. (ಯೋಹ ರೇ ತವಸುಂಧರಾಂ | ಪೃಷ್ಠಿರ್ವಪಸಹಸ್ರಾಣಿ ವಿ
59. ಪ್ತಾಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿಃ | ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತು
60. ನ್ಯಪಾಣಾಂ ಕಾಲೇಕಾಲೇ ಪಾಲನೀಯೋ ಭವದ್ಧಿಃ | ಸರ್ವಾ

* ಈ ಮಾತು ಹಲಗೆಯ ಬುಡದಲ್ಲಿ ಬರೆದು ಇದೆ.

61. ನೇತಾನ್ ಥಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ ಭೂಯೋ ಭೂಯೋ ಯಾಚ
62. ತೇ ರಾಮಚಂದ್ರಃ ||

(ಕನ್ನಡ ಅಕ್ಷರದಲ್ಲ) ಶ್ರೀ ವಿರೂಪಾಕ್ಷ.

Transliteration.

(I Plate, Back side.)

1. ôṃ namas tumga-sīras̄-chumbi-chandra-chāmara-châravê |
2. trailôkya-nagarâ-rambha-mûla-stambhâya Śambhavê | Dê-
3. vānām-saritô jalair aviraḷām kriḍām muhur bhâ-
4. vayam sthûlair bindubhir âkiran nija-vapuh̄ kṛitsnām
5. cha viśvambharām | lôkanām prithu-mêgha-kautu-
6. ka-dhiyam sampâdayann âdarâd diśyâd vah̄ sukha-
7. sampadam̄ Karivara-ggrîvô 'dri-kanyâ-sutaḥ | ya-
8. ddamshtrâ-sikhara-sthitâ jalanidhēr bhûr uddhṛitâ
9. tat-kshaṇam̄ dhârâ-pâtibhir âtatâ ti-vimalai-
10. sthûlaiḥ payô-bindubhiḥ | pinchehha-chchhatram ivâ bhavat su-vi-
11. puḷam̄ muktâvalî-sôbhitam̄ kriḍâ-kkrôḍa-vapuh̄ ka-
12. rôtu sa vibhuh̄ sva-śsrēyasam̄ vah̄ sadâ | vaṃsé Ya-
13. dôḥ sarva-mahîpatîndraiḥ samsēvyamânô tuḷa
14. vikrama-srîḥ | diganta-viśrânta-viśuddhha-kîrttiḥ śrî-
15. Sangamô bhût kshitipâḷa-varyah̄ | tasyâtmajaś cham-
16. ḍakara-pratâpah̄ prithvi-bhujâm̄ yô mahânîya-kîrttiḥ |
17. pratâpa-sandîpita-sarva-dikkô Bukka-kshitîśô jaga-

(II Plate, Front side.)

18. (ga) ti prasiddhah̄ | karṇântê chāmaraṇtîm̄ prabaḍa-parimi-
19. tam̄ daigibhinâmibhinâm̄ sîmantê mauktikantîm̄ vibudha-
20. pati-purî-sîmni sîmantinînâm̄ | âbhôgâd Bhôgavatyām̄
21. Phanîpati-phanîni-kanchukantîm̄ kanantîm̄ kîrttim̄ tâm̄ stô-
22. tum̄ êtân̄ prabhavati katamô Bukka-bhûpasya lôkê || tasmân
23. nṛipâd Daśarathâd̄ iva Râmachandraḥ sarvair mahîpati-guṇai-
24. r̄ ajani kshitîśah̄ | srimân nṛipô Hariharah̄ stata-viśva
25. kîrttiḥ Vêda-dvijâti-parirakshaṇa-dîkshita-srîḥ | Ka-
26. rṇṇâṭa-Kuntala-sa-Konkana-Hausaḥ Ândhra-Cholendra-Pândya-
27. jagatîpati-mukhya-dêśân̄ | nirjitya yô yudhi ri-
28. pûn sa-samudra-sailân̄ rakshty tarkaka-vibhavô ja-
29. gatî-Mahendraḥ || Vidyâranya-munî-śasya kṛipâ-
30. pûrna-nirîkshaṇât̄ | yô labhdha jnâna-sâmrajyam̄
31. dushprâpam̄ itarair nṛipaiḥ || inthâ rājâdhirâja
32. rājaparamêśvara bhâśhâti-langhi-râjanya-bhu-

33. janga śaraṇāgata-vajrapanjara arthi-jana-pâri-
34. jâta bhajaka-bhāgya-mûla-kanda prati-bhaṭa-râja-
35. bhayankara sarva-śāstra-śāstra-viśārādan enipa
36. nânâ-biridāvali-śôbhita śrî vîra Hariha-

(II Plate, Back side.)

37. ra-mahârâyanu Vijayanagariya simhâsana-
38. dalli iddu chatus-samudra-paryamta râjyavan â-
39. luttam śaka varsha 1306 Raktākshi-samvatsarada
40. Mārgaśirsha suddha dvādaśe Śukra-vāradalu śrî Vi-
41. rūpāksha-samnnidhiyalli śrî Vidyâraṇṇya-śrîpâ-
42. daṃgaḷa śishyaru Jâmadagnyavatsagôtrada Samâdhi-
43. ya Tippaṇṇaṃgaḷa makkaḷu Sûrappaṃgaḷige Kauśi-
44. ka-gôtrada Pemṇṇaṃgaḷa makkaḷu Krishṇadēvarige-
45. yû Āragada * venṭheyada * Chikkakoḍa-nâḍoḷagaṇa Beluḡuḷa-
46. grâma vondanû prasiddha-sîmâ-samanvitavâgi a-
47. kshiṇi âgâmi nidhi-nikshêpa-jala-pâshâṇa si-
48. ddha sâdhya ashta-bhōga tēja-svânya sunka kâruka
49. hodake hombaḷi magame-vaṭṭa kaṭṭige saha sa-
50. rvâ-bâdhe-parihâravâgi sarva-mânya-vâgi â-
51. chandra-tarakavâgi bhôgisûdendu nûrippattu hom-
52. nna teruva Beluḡuḷa-grâmavanû â Sûrappaṃgaḷi-
53. ge 60 vattara bhâgi â Kṛishṇa-dēvaṃ-gaḷige 60 vatta-
54. ra bhâgiyâgi dâna-dhârâ-pûrvaka-vâgi kotta tâ-

(III Plate, Front side.)

55. mra-śāsana || dâna-pâlanayôr madhyê dâna-
56. chchhrêyô nupâlanam | dânat Svargam avâpnôti pâ-
57. lanâd achyutam padam || sva-dattam para-dattam vâ yô ha-
58. (yô ha) rêta vasundharam | sashtir va [r] sha-sahasrâṇi vi-
59. shṭhâyâm jâyatê krimih || sâmanyô' yam dharma-sêtur
60. nṛipaṇam kâlê kâlê pâlaniyô bhavadbhih | sarvâ-
61. n êtân bhâvinah pâarthivêndrân bhûyô bhûyô yâcha-
62. tê Râmachandrah

(in Kannaḍa characters) śrî Virûpāksha.

LL. 1-12.

Translation.

Om ! Salutation to Śambhu beautiful with the *chāmara*, that is, the moon touching his lofty head and the foundation pillar for the commencement of the city of the three worlds.

* This is engraved at the bottom of the plate.

May the son of the Daughter of Mountain possessed of the face of a great elephant, (*viz.*, Gaṇapati), who sports constantly with the waters of the Ganges, covering his own body and the whole earth with thick drops of water and thus making the worlds wonder that a great cloud has risen newly, confer on you lovingly happiness and prosperity.

May the great Lord who assumed for sport the body of a Boar, rising on whose tusks from the ocean, the earth looked at the time owing to the huge clear drops of water falling in streams, like a big umbrella of peacock feathers shining with clusters of pearls, confer happiness on you.

LL. 13-31.

In the race of Yadu was born the foremost of kings, Sangama, served by all great kings and possessed of matchless valour and pure fame which has spread to the end of the cardinal regions. His son was the world-famed king Bukka, possessed of dazzling brilliance like the sun, and great glory among kings and whose prowess lighted all the quarters of the earth. Who in the world could adequately praise the fame of king Bukka, which looked like chauries on the tips of the ears of the consorts of the elephants at the cardinal points, like pearls on the parting of the hair (*sīmanta*) on the heads of the ladies in the city of Indra, and like the bright bodices or skins (*kanchuka*) on the bodies of the consorts of the king of serpents in Bhôgavati? To him was born like Râmachandra to Daśaratha, the auspicious king Harihara endowed with all the kingly qualities and possessed of fame which has spread over the world, and devoted to the protection of the Vedas and the twice-born. Having conquered the Karṇāṭa, Kuntāla, Konkāṇa, Hoysāla, Āndhra, Chôla and Pāṇḍya and other kingdoms, and defeated the enemies in battles, this king possessed of unimaginable splendour and a Mahendra to the world rules the earth with the oceans and mountains. By the glances full of love of Vidyāraṇya, the chief of ascetics, he acquired the empire of knowledge unattainable by other kings.

LL. 31-55.

When this king of kings, the supreme lord of kings, a *bhujanga* (serpent) to kings who break their word, an adamant cage to refugees, a *pārijāta* to the suppliants, the main root (*mūlakanda*) of prosperity to dependants, terrifier of hostile kings, expert in all the weapons and sciences.

Adorned with all these several titles, king Vira-Harihara-Mahārāja was ruling his kingdom extending to the four oceans seated on the throne of Vijayanagari.

In the Śaka year 1306 corresponding to Raktākshi, on Friday the 12th lunar day of the bright fortnight of Mārgaśīrsha, in the presence of the god Virûpāksha, he granted with the boundaries defined and with the eight rights of possession and

power including the imperishables, future income, treasure on the surface or underground, water springs, minerals, rights which are present and might accrue in future and exempt from all taxes including *sunka* (customs revenue), *kâruka* (tax on artisans ?), *hodake* (tax on thatched roofs ?), *hombali* (interest on money lent ?), *magame* (a portion of the tax on merchants), *vatta* (brokerage), *kattige* (tax on fuel ?) and as a *sarvamānya*, to be enjoyed as long as the moon, sun and stars endure, a village Belugūla situated in Chikka Koḍanaḍ of Āragavēṇṭheya (division) to Sûrappa, son of Samādhi Tippaṇṇa of the Jâmadagnya-vatsa-gôtra and Kṛishṇa-dêva, son of Pemmanṇa of the Kauśika-gôtra, disciples of Śrî Vidyâranya-Śrîpâda. Of the total revenue of the village Belugūla, viz., 120 varahas, Sûrappa was to get a portion yielding 60 varahas and Kṛishṇadêva was to get a portion yielding 60 varahas. To this effect is the gift made with pouring of water and this is the copper śāsana.

LL. 55-62.

(The usual imprecatory stanzas.) Between making a gift and protecting one already made, making a gift is more meritorious. By making a gift one attains Svarga while by protecting (a previous grant) one attains the Everlasting Region. He who confiscates land given by himself or by others will be born as a worm in dirt for sixty-thousand years. "This bridge of charity is common to all kings. You should protect this from time to time." Thus does Râmachandra beseech again and again all kings to come.

Śrî Virûpāksha.

Note.

This records the gift of a village Belugūla in Chikka Koḍanaḍu of Āraga-vēṇṭheya to two disciples of the ascetic Vidyâranya by king Harihara II. Nothing is said about the qualifications possessed by the donees or their services. Regarding Harihara, he is said to be born in the lineage of Yadu; his grand-father's name Sangama and his father's name Bukka (I) are both given but not the name of his uncle Harihara I. Among the kingdoms he conquered are given Karnāṭa and Hoysala. His relation to the ascetic Vidyâranya is expressed by the statement that by the grace of Vidyâranya-munindra, Harihara II acquired the empire of knowledge unattainable by other kings. This shows that Vidyâranya was the spiritual guru of Harihara II but what political power or influence, if any, Vidyâranya had in the reign of Harihara II is not stated in this record.

The grant is dated S' 1306 Raktâkshi sam. Mâr. śu. 12 and this date agrees with Friday 25th November, 1384, in the reign of Harihara II.

It may be interesting to note that although the honorific plural number is applied to the donees (L. 43) only the singular is used for Harihara (L. 33).

Vidyāraṇyapura copper plate grant of Harihara II, King of Vijayanagar, dated Ś1309 in the possession of the Matt at Śringēri.

1 Plate : incomplete.

Nandi Nāgari characters : language Sanskrit up to line 32 and Kannada thereafter.

Size $11\frac{1}{2}'' \times 7\frac{3}{4}''$

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 2ನೆಯ ತಾಮ್ರಶಾಸನ.

1 ಹಲಗೆ (ಅಪೂರ್ಣ)

ಪ್ರಮಾಣ $11\frac{1}{2}'' \times 7\frac{3}{4}''$

ನಾಗರಾಕ್ಷರ.

(ಮುಂಭಾಗ)

1. ಶ್ರೀ ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೇ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂ
2. ಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ || ಪಾತು ತ್ರೀಣಿಜಗಂತಿ ಸಂತತಮಕೂಪಾರಾತ್ಸಮಾ
3. ಭೃದ್ಧರನ್‌ಧಾತ್ರೀಂ ಕ್ರೋಡಕರೇಬರಸ್ಸಭಗವಾನ್ಯಸೈಕ ದಂಷ್ಟ್ರಾಂಕುರೋ | ಕೂರ್ಮಃ
4. ಕಂದತಿ ನಾಲತಿದ್ವಿರಸನಃ ಪತ್ರಂತಿದಿಗ್ಧಂತಿನೋಮೇರುಃ ಕೋಶತಿ ಮೇದಿನೀ
5. ಜಲಜತಿ ಪ್ಯೋಮಾಪಿರೋರಂಬತಿ || ಸೂಕ್ಷ್ಮವಾಗನಪಾಯಿನೀ ಪರಚಿ
6. ದಾನಂದಾತ್ಮಿಕಾಯಾಪರಾ ಯಾಪಶ್ಯಂತ್ಯಪಿ ಬರ್ಹಿಣೋದುರಸವ
7. ದ್ವರ್ಣಾನ್ವಹೂನ್ವಿಭೃತಿ | ಸಂಜರಾತ್ಯತಯಾ ವಿಕಲ್ಪಶಬರಾ ಯಾ
8. ಮಧ್ಯಮಾ ತಾಬಹಿರ್ವಿದ್ಯಾತಿರ್ಥಮುನ್ನೇರ್ನಿರೂಪಣವಿಧಾ ಕ್ವಾಸ್ವೇಪುನ
9. ವೈಖರೀ || ಕರ್ಪೂರದ್ರವಶೀಕರ ಪ್ರಣಯಿನಃ ಕರ್ತಾರಮಾರಾನಿಭಾ
10. ಶ್ವಂದ್ರಾ ಲೋಕಸಹೋದಾರಾಃ ಪರಿಣತ ಶ್ರೀಗಂಧಪಾಣಿಂಧಮಾಃ | ದು
11. ಗ್ಧಾಂಭೋಧಿತರಂಗಭಂಗ ಸುಹೃದೋದೀವ್ಯಂತು ವಶ್ರೇಯಸೇ ವಿದ್ಯಾರ
12. ಣ್ಯಗುರೋರ್ಧ್ವಯಾಮೃತಮುಚ್ಚಿತ್ರಾಃ ಕಟಾಕ್ಷಾಂಕುರಾಃ || ಕಿಂಬು
13. ಹ್ಯಾ ನಚತುರ್ಮುಖೀ ಕಿಮುಹರಿದ್ವೋಜ್ಞೋರ್ನಚಾಂಪ್ರೇದಿತಂ ಕಿಂವಾಶಂ
14. ಭುರನಾ ನದೃಷ್ಟಿವಿಷಯೇ ವೈಷಮ್ಯಮಾಲಕ್ಷ್ಯತ | ಇತ್ಯ ರೋಚ್ಯ
15. ಚಿರವಿಂಶಿತ್ಯಧಿಯಃ ಪಶ್ಚಾದಿಪಶ್ಚಿಧ್ವಣ ವಿದ್ಯಾರಂಣ್ಯ
16. ಗುರುಂ ಕಿಮಪ್ಯವಯವಿಜ್ಯೋತಿಃಪರಂ ಮನ್ವತೇ | ಅತ್ಯದ್ವಂದಪ್ಪ
17. ಚಂಡಪ್ರಕರಣ ವಿವಿಧಗ್ರಂಥ ಸಂದರ್ಭಭೇದಪ್ರತ್ಯಕ್ಷೀಕಾ
18. ರ ಕರ್ಮಕ್ರಮಕುಶಲತರಪ್ರಾಥ ವಾಗ್ಗುಪನಾನಿ ಯಸ್ತುವ್ಯಾ
19. ಪ್ಯಾನಕಾರೇ ರಚಯತಿ ಹಿಮವತ್ಸಾನು ನಿರ್ಭೇದ ಭಿನ್ನಸ್ವರ್ಜ
20. ದ್ಧಂಗಾಪ್ರವಾಹಾತುಕರಣಮಮರೋ ಭಾರತೀ ತೀರ್ಥವಿಷಃ || ಅಸ್ತಿ
21. ತ್ರೈಲೋಕ್ಯ ಜೀವಾತುರಾಗದವ ಮೂರ್ತಿಮಾನ್ | ಪರಮಶ್ವಕೋಟೀ
22. ರಪ್ರಥಮಾತರಣಂಶಶೀ || ತದನ್ವಯೇ ಮಹಾತೇಜಾ ಯದುರಾಶೀ
23. ನೃಹೀಪತಿಃ | ಸೋಮವಂಶ್ಯಾಯತ ಶ್ಲಾಘ್ಯಾಯಾದವಾ ಇತಿ ವಿಶ್ವ
24. ತಾಃ || ತೇಷುಶ್ವತೋಭೂಷೇ ಜಸ್ವೀ ಶ್ರೀಸಂಗಮನ್ಯಪಾತ್ಮಜಃ ವೀರ
25. ಶ್ರೀಮಂಗರಾದರ್ಶೋ ವೀರಶ್ರೀ ಬುಕ್ಕಭೂಪತಿಃ || ವಿದ್ಯಾತಿರ್ಥ

26. ಜ್ಞಾನಮತಿಶುಭಧಾರತೀ ತೀರ್ಥಪದ್ಮೇ ನಿತ್ಯವ್ಯಕ್ತಾದ್ವಯಚಿ
27. ದಮ್ಯಭಾನಂದ ಸಾರಥ್ಯಭಾಜಿ | ವಿದ್ಯಾರಣ್ಯದ್ಯುಮಣಿಮಹಿ

(ಹಿಂಭಾಗ)

28. ಮಪ್ರಾಪ್ತಲಕ್ಷ್ಮೀವಿಕಾಸೇ ಭೂಯೋಭೂಯೋ ವಿಹರತಿ ಸುಖೀಬುಕ್ತಭೂಪಾ
29. ಲಹಂಸಃ || ತತ್ಕಟಾಕ್ಷೇಣ ತದ್ರೂಪಂದಧತಾಬುಕ್ತ ಭೂಪತೇಃ | ಅವಿರಾಸೀ
30. ದ್ವರಿಹರಕ್ಷೀರಾಬ್ದೇರಿನ ಚಂದ್ರಮಾಃ || ವಿಜಿತಾರಾತಿವ್ರಾತೋವೀ
31. ರ ಶ್ರೀಹರಿಹರಕ್ಷಮಾಧೀಶಃ | ಧರ್ಮಬ್ರಹ್ಮಾಧ್ಯನ್ಯಃ ಕಲಿಂಸ್ವಚ
32. ರಿತೇನ ಕೃತಯುಗಂಕುರುತೇ || ಸ್ವನಿಶ್ರೀಜಯಾಭ್ಯುದಯ ಶಕವರ್ಷ
33. ರಕ್ಷಿಂ ಕ್ಷಯ ಸಂವತ್ಸರದ ಜ್ಞೇಷ್ಠ ಬಹುಲ ರವಿ ಶನಿವಾರದ
34. ಉ ಶ್ರೀಮನ್ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಅರಿರಾ
35. ಯ ವಿಭಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ ಶ್ರೀ ವೀರಪ್ರತಾಪ
36. ಹರಿಹರ ಮಹಾರಯರು ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಪಾದಂಗಳು ಪರಿ
37. ಪೂರ್ಣರಾದಲ್ಲ ಪಂಪಾಕ್ಷೇತ್ರದಲ್ಲ ಶ್ರೀ ವಿರೂಪಾಕ್ಷ ದೇವರ ಸನ್ನಿಧಿ
38. ಯಲ ಆರಗದವೇಂಠೆಯೊಳಗಣ ಕಿಕ್ಕುಂದ ನಾಡೊಳಗೆ ವರ
39. ಹ್ಗಳ ೪೦೦ ಹೊನ್ನು ಸಾತಳಿಗೆಯ ನಾಡಮೇಲುಭಾಗಿಯೊಳಗೆ
40. ಣ ಹಗಡೂರು ಗ್ರಾಮ ತೆಲುಪುದು ವರಹಗದ್ಯಾಣ ೧೦೦ ಉಭ
41. ಯಂ ವರಹಗದ್ಯಾಣ ೫೦೦ ಹೊನ್ನುನಸ್ತಲವ ನೂಟುವೃತ್ತಿಯಾಗಿಮಾ
42. ಡಿ ಸಿಂಗೇರಿಯ ಗ್ರಾಮಾಶ್ರಿತ ಮಹಾಜನಂಗಳಿಗೆ ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ
43. ಪುರವಾಗಿಮಾಡಿ ದಾನಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟ ತಾಮ್ರಶಾಸನ
44. ಆ ವಿದ್ಯಾರಣ್ಯಪುರವಾದ ಕಿಕ್ಕುಂದ ನಾಡನಡುಭಾಗಿಯಲ್ಲ ಪೂರ್ವದ
45. ತ್ರಹೊಳಗಾಗಿಕೆಡ ೭ ಕಂಶೀಕೆ ೧ ಶೆಡೆ ೨ ಕಂತೆಟುವ ವರಹ ಗದ್ಯಾಣ ೧೨೭
46. ಹ ೪ ಮೇಲುಭಾಗಿಯಲ ಪೂರ್ವದತ್ತ ಹೊಳಗಾಗಿ ಕೆಡ ೧೧ ಕಂಶೀಕೆ
47. ೩ ಆರಶೆಡೆಗೆ ತೆಟುವ ವರಹ ಗದ್ಯಾಣ ೨೫೨ ಮಲೆಗೊಡಗೆ
48. ಗಳಿಂದ ತೆಟುವ ವರಹ ಗದ್ಯಾಣ ೨೦ ಹೊನ್ನುನೂ ಹ ೭ ಅಂತುಗದ್ಯಾಣ
49. ೪೦೦ ಹಗಡೂರು ಭಾಗಿಯಿಂದ ವರಹ ಗದ್ಯಾಣ ೧೦೦ ಉಭಯಂ
50. ವರಹಗದ್ಯಾಣ ೫೦೦ ಕಂಪ್ರತಿವೃತ್ತಿ ೧ ಕಂ ೫ ಹೊನ್ನುನರೆ
51. ಕದಲ್ಲ ಶ್ರೀ ವಿಶಂಕರದೇವರಿಗೆ ವೃತ್ತಿ ೧ ಭಾರತೀರಾಮ
52. ನಾಥದೇವರಿಗೆ ವೃತ್ತಿ ೧ ವಿದ್ಯಾವಿಶ್ವೇಶ್ವರದೇವರಿಗೆ ವೃ
53. ತ್ತಿ ೧ ಜನಾರ್ದದೇವರಿಗೆ ವೃತ್ತಿ ೧ ಅಂತು ದೇವಸ್ಥಾನ
54. ಗಳಿಗೆ ವೃತ್ತಿಗಳು ೪ ಬ್ರಹ್ಮದಾಡಿಗೆ ಬುಕ್ಕಾಟೆಯವ
55. ನಿಷ್ಕಗೋತ್ರದ ಕೊಮದೇವಭಟ್ಟರ ಮಕ್ಕಳು ರಾಮಕ್ಕ

Transliteration.

I. A.

1. śrī namas tūṅga-sīraś-chuṁbi-chandra-chāmara-chāravê | trailôkya-nagarāram-
2. bha-mûlastambhāya Sambhavê || pātu trīṇi jaganti santatam akûpârât samā-

3. bhyuddharan dhâtrîm krôḍa-kalêbaras sa bhagavân yasyaika-damshtrâm-kurô¹ l kûrmah
4. kandati nâlati dvirasanaḥ patramti dig-dantinô Mêruh kôṣati mēdinî
5. jalajati vyômâpi rôrambati || sūkshmâ vâg anapâyinî para-chi-
6. d-ânamdâtinikâ yâ parâ yâ paśyantyapi barhiṇôḍurasava-
7. d varṇân [b] ahûn bibhratî l sanjalpâtmatayâ vikalpa-śabalâ yâ
8. madhyamâ tâ bahir Vidyâtîrtha-munêr nirûpaṇa-vidhau kvâ svê² puna [r]
9. vaikharî || karpûra-drava-śîkara-praṇayinaḥ kalhâra- mâlâ-nibhâ-
10. ś chandrâlôka-sahôdarâḥ³ pariṇata-śrīgandha-pāṇimdhamaḥ l du-
11. gdhambhōdhi-taramga-bhaṅga-subhridô dīvyantu vaś [ś] rêyasê Vidyâra-
12. nya-gurôr ddayamṛita-muchas chitrâḥ kaṭâkshâmkurâḥ || kim Bra-
13. hmâ na chaturmukhî kimu Harir ddôshnôr na châmmurêditam kim vâ Śam-
14. bhur asau na dṛishti-vishayê vaishamyam âlakshyata l ityalôchya⁴
15. chira[m] viniśchita-dhiyaḥ paśchâd [v] ipaśchid-gaṇa⁵ Vidyâramṇya-
16. gurum kim apy avayavi jyôtiḥ param manvatê l atyuddamḍa-pra-
17. chaṇḍa-prakaraṇa-vividha-grantha-saṁdarbha-bhêda-pratyakshî-kâ-
18. ra-karma-krama-kuśalatara-prauḍha-vâg-gumphanâni yas tu vyâ-
19. khyâna-kâlê rachayati Himavat-sânu-nirbhêda-bhinna-spharja-⁶
20. d-Gaṁgâpravâhâtukaraṇam⁷ amalô Bhârati-tîrtha êshaḥ || asti
21. trailôkya-jivâtur âgada iva mûrttimân l paramaśva-kôṭi-
22. ra-prathamâ-taraṇam Śasî || tad-anvayê mahâtêjâ Yadur âsi-
23. n mahîpatih l Sôma-vamśyâ yataś [ś] lâghyâ Yâdava iti viśri-
24. tâḥ || tēshu śritô bhûp tējaśvî śrî Saṁgamanṛipâtmajaḥ vîra-
25. śrî-maṁgalâdarśô vîra-śrî-Bukka-bhûpatih || Vidyâtîrtha-⁸
26. j janimati śubha⁹ Bhârati-tîrtha-padme nitya-vyaktâdvaya-chi-
27. d-amṛibhâ¹⁰ nanda-saurabhya-bhâji l Vidyâraṇya-dyumaṇi-mahi-

I. B.

28. ma-prâpta-lakshmî-vikâsê bhûyô bhûyô viharati sukhî Bukka-bhûpâ-
29. la-hamsaḥ || tat-kaṭâkshêṇa tad-rûpani dadhata Bukka-bhûpatêḥ l avirâsî-
30. dd Harihara kshirâbdhêr iva chandramâḥ || vijitârâti-vrâtô vî-
31. ra-śrî-Harihara-kshamâdhîsaḥ l dharma-bramhmâdhvanyaḥ Kalim sva-cha-
32. ritêna Kṛitayagani kurutê || svasti śrî-jayâbhyudaya Śaka-varsha
33. 1309 Kshaya- samvatsarada Jyêshṭha bahula 13 Śanivârada-
34. lu śrîman mahârâjâdhirâja râjaparamêśvara arirâ-
35. ya-vibhâḍa bhâshege-tappuva-râyara-gaṇḍa śrî vîra-pratâpa
36. Harihara-mahârayaru śrî Vidyâramṇya-śrîpâdaṅgaḥ pari-
37. pûrṇarâdalli Pampâkshêtradalli śrî Virûpâksha-dêvara sannidhi-

¹ Read damshtrâmkurê. ² Read Kvâstê. ³ Read sahôdarâḥ. ⁴ Read ityalôchya. ⁵ Read gaṇô.
⁶ Read sphûrjad. ⁷ Read pravâhânukaranam. ⁸ Read Vidyâtîrthâ. ⁹ Read subhê. ¹⁰ Read amṛita.

38. yali Āragada vēmṭheyadoḷagaṇa Kikkunḍa-nâḍōḷage vara-
39. ha ga 400 homnu Sâtaligeya-nâḍa mēlubhāgiyolaga-
40. ṇa Hagaḍûru-grâma teruvudu varaha gadyâṇa 100 ubha-
41. yam varaha gadyâṇa 500 homnina sthalava nûru vṛittiyâgi mâ-
42. ḍi Simḡeriya grâmâsrita-mahâjanamgaḷige śrī Vidyâraṇṇya-
43. puravâgi mâḍi dâna-dhârâpûrvakavâgi koṭṭa tāmra-śâsana
44. ā Vidyâranya-puravâda Kikkunḍa-nâḍa naḍu-bhāgiyalli pûrvada-
45. tta horagâgi kei 7 kaṁ śike 1 šeḍe 2 kaṁ teruva varaha gadyâṇa 127
46. ha 4 mēlubhāgiyalli pûrvadatta horagâgi kei 11 kaṁ śike
47. 3 araśeḍege teruva varaha gadyâṇa 252 malegoḍage-
48. gaḷimda teruva varaha gadyâṇa 20 honnû ha 6 amtu gadyâṇa
49. 400 Hagaḍûru bhāgiyinda varaha gadyâṇa 100 ubhayam
50. varaha gadyâṇa 500 kaṁ prativṛitti 1 kaṁ 5 honnina le-
51. kadalli śrī Vi[dyâ] Śaṁkara-dēvarige vṛitti 1 Bhârati-Râma-
52. nâtha-dēvarige vṛitti 1 Vidyâ-Viśvēśvara-dēvarige vṛi-
53. tti 1 Janârdda [na] dēvarige vṛitti 1 antu dēvasthâna-
54. gaḷige vṛittigaḷu 4 brahmadâige Rikṣâkheya Va-
55. sishṭha-gôtrada Koma-dēva-bhaṭṭara makkaḷu Râmakṛi-

Translation.

LL. 1-2.

The usual stanza in praise of Śambhu.

LL. 3-5.

May the Lord who took the body of a boar raising the earth from the ocean and whose tusk resembling a sprout has the great Tortoise as its root, the serpent (Śēsha) as the stalk, the elephants of the quarters as its leaves, the Mēru (mountain) as its bud, the earth as its lotus flower, and the sky as the bee (in it)—protect the three worlds constantly.

LL. (5-9.)

Where is the kind of speech capable of describing Vidyâtirtha muni? Is it the *Para* which is a very fine kind of speech, extending everywhere and dealing with the knowledge and bliss of God? Is it the *Paśyantī* assuming varṇas various (letters, colours) like the peacock's feathers, stars and *rasa* (figures of speech, tastes, etc.)? Is it the *Madhyamī* full of (children's) prattle (saṁjalpâtmatâ) and uncertain and variegated (vikalpa-śabala)?

LL. (9-16.)

May the wonderful glances of Vidyâranya which resemble showers of camphor dust, garlands of the *kalhāra* flower, rays of the moon, sandal paste and waves of the Milky Ocean and which shower the nectar of compassion bring you happiness! Can he be Brahma? He has not got four faces. Can he be Viṣṇu? He has not

got four arms. Can he be Śiva? No oddness of the eyes is observed in him. Having thus argued for a long time, the learned have come to the conclusion that Vidyâranya is the supreme light incarnate.

LL. (16-20.)

The impressive and dignified discourses delivered by Bhâratitîrtha when expounding various works treating of abstruse subjects resemble the uninterrupted flow of the Ganges from the slopes of the Himâlayas. There is the moon descended first from the top of Śiva's head, who is like an incarnation of the medicine which gives life to the three worlds. [This stanza is faulty.]

LL. (21-25.)

In his race was born the highly glorious king Yadu, after whom kings of that race became known as the Yâdavas. Among them was the bright and valiant king Bukka, son of Sangama and an auspicious hand-mirror to the goddess of heroism.

LL. (25-29.)

The swan Bukka sports happily near the lotus Bhâratitîrtha, which having sprung from Vidyâtîrtha (otherwise the water of learning) possesses the fragrance of joy from the nectar of the knowledge of non-dualism ever manifest and expands by the rays of the sun Vidyâranya.

LL. (29-32.)

From Bukka who through his grace assumed his form was born Harihara as the moon from the Milky Ocean. The valiant king Harihara has conquered all the enemies, is a traveller in the path of dharma and Brahma and converts Kaliyuga into Kṛitayuga by his pure conduct.

LL. (32-43.)

Be it well. In the victorious and prosperous śaka year 1309 corresponding to the year Kshaya, on the 13th lunar day of the dark half of Jyêshṭha, on Saturday, the illustrious mahârâjadhirâja, a paramêśvara to kings, champion over hostile kings, conqueror of kings who break their word, the valiant Harihara-mahârâya, on the death of Vidyâranya-śrîpâda (*paripûrṇarâdalli*) granted at Pampâkshêtra in the presence of the god Virûpâksha, lands of the annual income of 400 varaha gadyâṇas situated in Kikkunda-nâḍu of the Âraga-venṭheya and also lands of the annual income of 100 varaha gadyâṇas situated in the village Hagaḍûr in the upper part (*mêlubhâgi*) of Sâtalige-nâḍ, altogether lands of the total annual revenue of 500 varaha gadyâṇas, dividing the same into 100 vrittis, to the mahâjanas of the village Singeri with the pouring of water, constituting the lands into the village Vidyâranyapura. To this effect is this copper śâsana granted.

II. (44-55.)

In that Vidyâranyapura, in the middle portion of Kikkunda-nâd, excluding the previous grants seven *keyis* (fields of wet land), *sike* one and *sedes*¹ 2 (divisions of land), are to pay (every year) 127 gadyâṇas and four haṇas. In the upper portion (*melubhāgi*), excluding previous grants, 11 *keyis*, 3 *sike*, and *seḍe* $\frac{1}{2}$ pay 252 gadyâṇas; the *malegoḍage* lands (hilly lands paying only a small sum for rent? pay 20 gadyâṇas and six haṇas: altogether the income is 400 gadyâṇas. Lands in Hagaḍûr yield a revenue of 100 gadyâṇas. The two together bring a revenue of 500 varaha gadyâṇas.

These lands of the annual revenue of 500 gadyâṇas were to be divided into vṛittis, each vṛitti consisting of lands of the revenue of five gadyâṇas (or hons): Of these one vṛitti was to be given to god Vi (dyâ) śankara; one to god Bhâratîrâmanâtha! one to god Vidyâviśvêśvara; one to God Janârdana; altogether four vṛittis (were to be given) to the temples. Grants to Brahmans: To Râmakri....., son of Komadêvabhaṭṭa, of Rikśâkhâ and Vasishṭha-gotra.... (Here the plate stops).

Note.

This inscription is of great interest as it gives us the approximate date of the death of the famous guru Vidyâranya and the establishment of the agrahâra named Vidyâranyapura in his memory by the king Harihara II of Vijayanagar. It also shows us the relation of Vidyâranya to Vidyâtîrtha on the one hand and to Bhâratî-tîrtha on the other and also of king Bukka I to each of these gurus. Unfortunately, the inscription is incomplete consisting of one plate only. The text of this has been already published with a facsimile in plate XIV and pages 38-9 and summary and notes published in pp. 58-59 of the Mysore Archæological Report for 1916. As however it is a very important record and considerable information has been added since regarding Vidyâranya, the inscription has been published once again with the text, full translation and notes.

Paleography.

The characters are Nâgari except numerals in lines 33 (1309), 40 (100), 41 (500) etc., which are in Kannaḍa. The letters are clear and well-formed and uniform. They differ from the later Deva-Nâgari characters.

See letters	śa	in lines	1, 2, 4
	cha	„	1
	ra	„	1, 4
	ṇa	„	2
	ja	„	2, 5, 16

¹ The exact meaning of these terms *keyi*, *sike* and *seḍe* is not known. For *seḍe* see also E. C. V. Belur 176.

ksha	in lines	5, 17, 28
tha	,,	8,17,52
ri	,,	54
dha	,,	8,17
i	,,	14,21,23
e	,,	20 & ai in line 50
a	,,	20
gha	,,	23
ho	,,	41, etc. }
me	,,	39 } are peculiar.
but	ho	,, 39 is the usual form.
so also	me	,, 46

Language.

Language is Sanskrit verse up to line 32 and Kannaḍa prose from line 33 to the end. There are several mistakes in the writing but not in composition. Even some of the stone inscriptions whose genuineness is not doubted do contain many mistakes. Such mistakes are due to the scribe and not to the author. In this inscription, no such irregularities in language are found. The Sanskrit stanzas are of a high order of scholarship.

Date.

The date is given in line 33—S' 1309 Kshaya sam. Jyesh. ba. 13 S'a. S' 1308 is Kshaya and S' 1309 is Prabhava. If we take the cyclic year as correct, the given details of dating correspond to Saturday 26th May 1386. The weekday as given is correct and the date is regular and falls in the reign of Harihara II. If we take Ś 1309 as the year intended, the date would correspond to 14th June 1387, a Friday and not Saturday as stated in the grant.

Other Particulars.

The grant was made by King Harihara II (who is given imperial titles) in the record from his capital Pampākshêtra (or Hampe). He is praised as *dharma-brahmādhvanya*, a traveller in the path of dharma and Brahma. The fine stanza in lines 25-29 indicates the relation between the gurus Vidyâtîrtha, Vidyâranya and Bhâratîrtha. According to this Vidyâtîrtha seems to be the guru of Bhâratîrtha. Vidyâranya is styled the sun by whose rays the lotus Bhâratîrtha expands and this would indicate that he stood in the form of a teacher or senior to Bhâratîrtha. The invocatory stanzas in the beginning of this inscription indicate the same order: Vidyâtîrtha, Vidyâranya and Bhâratîrtha. We shall see later that the Kaḍita of Sringeri Matt of 1382 also follows the same order. The

semi-historical narrative Vidyâranyakâlajnâna as also the Râjakâlanirnaya which was composed probably at the end of the 16th century (see M.A.R. 1932, p. 10) also tells us that Vidyâranya was the disciple of Vidyâśankara (or Vidyâtîrtha) and that Bhâratîrtha was his junior or disciple as he is said to have written the work under the orders of Vidyâranya. Guruvamśakâvya, a poem of the 18th century giving the history of the gurus of the Śringêri Matt according to the Śringêri tradition, tells us that Vidyâranya and Bhâratîrtha both took *sanyâsa* from Vidyâtîrtha, that they were both brothers, Vidyâranya being the elder of the two by birth but that he was initiated as a *sanyâsi*, some time after his younger brother. But other legends of a later date make Bhâratîrtha direct guru of Vidyâranya, e.g. Maṇimanjarîbhêdinî, a poem of 19th century A.D. and Keḷadinṛipavijaya, a Kannaḍa prose work composed at the end of the 18th century. The evidence of the present inscription seems to indicate that Vidyâranya was senior to Bhâratîrtha.

That Bukka I respected all the three gurus of Śringêri Matt, Vidyâtîrtha, Vidyâranya and Bhâratîrtha and that Harihara II showed great reverence to Vidyâranya is also clear from this record. He is stated to have founded an agrahâra named Vidyâranyapura in memory of Vidyâranya after his death. Stories of a later date make Harihara I the establisher of both Vidyâranyapura and Śringêri Agrahâras. (E. C. VI. Sringeri 13 of 1652; No. 35 of M. A. R. 1925 of 1652 Machcheri copper plate copy).

The present record speaks of the grant of Vidyâranyapura made by Harihara II on the death of Vidyâranya. It has to be remembered that the word used is “*paripûrṇarâdalli*” which means “When he became full.” Metaphorically it might mean “When he became united with Brahman or God,” or “When he died.” The word *pûrṇa* is used to describe the Brahman or God in the Upanishadic verse *pûrṇamadah pûrṇam idam pûrṇât pûrṇam udachyate*, etc. It is a rule even now to refer to the death of an ascetic of the Advaita sect as *brahmibhûta*, having become one with Brahma. Whether the date given in the record indicates the date of the grant of the Agrahâra or of the death of Vidyâranya cannot be determined. Some-time must have elapsed before the report of the death of the Vidyâranya reached Harihara II and he issued orders for the grant of an agrahâra in his memory. The only objection to this comes from the Bangalore Inam Office copper plate grant noticed in p. 14 of Mysore Archæological Report for 1908. That record speaks of a money grant made by Harihara II to certain Brahmins in the presence of Vidyâranya and the date of the grant is given as Tuesday, Karkâṭaka Sankrânti day, being the 13th lunar day of the bright half of second Âshâḍha in the year Kshaya S’ 1308 equivalent to July 10, 1386 A.D. 1½ months later than the present record.¹ There must be some mistake in the dating of the copper plate or

¹ The details of the date are taken from the office copy of the record.

the grant cited therein was made earlier and was engraved on a later date, the later date being given in the record.

Further the present inscription speaks of vrittis of land granted for four temples at Śringēri in ll. 51-53. Of these if we exclude Janārdana temple all the other three temples seem to be *samādhi* temples, raised for the three gurus of Śringeri Matt who had died at Śringēri. Vi Śankara is Vidyāśankara temple at Śringēri raised in memory of the death of Vidyâtîrtha. The other two temples Bhāratîrāmanātha and Vidyāviśvēśvara may on this analogy refer to the samādhi-temples raised in memory of Bhāratîrtha and Vidyāranya. As this copper śāsana can only have been composed some time after the death of Vidyāranya, there is no difficulty in supposing that the śāsana refers to a grant to a temple raised newly in memory of Vidyāranya. The Matt authorities at Śringēri are unable to identify any of the gurus in whose memory the 12 samādhi temples near the Vidyāśankara temple were set up. There is a tradition that Vidyāranya died at Hampe. But this may be a later invention and it is difficult to say whether the Vidyāranya who died at Hampe is not a later Vidyāranya of the Śringēri Matt of the time of Kṛishṇarāya (M. A. R. 1916, p. 18) who is said to have lived and preached near Hampe and is believed by some to be the founder of the Kūḍali Matt. The Guruvamśakavya refers to a temple built at Śringeri in memory of Bhāratîrtha (M. A. R. 1928, p. 17) and Vidyāranyakālaṇḍāna speaks of a temple of Vidyāranya yōgi at Śringēri. (See M.A.R. 1932, p. 101.)

25

Bhānuvallī copper plate grant of Harihara II dated Ś 1319 in the possession of the Matt at Śringēri.

3 Plates. Nandi Nāgari characters. Sanskrit language.

Size 7½" × 4½"

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 3ನೆಯ ತಾಮ್ರಶಾಸನ.

3 ಹಲಗೆಗಳು ಉಂಗರವಿಲ್ಲ.

ಪ್ರಮಾಣ 7½" × 4½".

ನಾಗರಾಕ್ಷರ.

(1ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

1. ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ | ನಮಸ್ತುಂಗಶಿರಃ
2. ಶ್ವಂಭಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ
3. ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ | ಅವ್ಯಾಧವ್ಯಾಹತೈಶ್ವರ್ಯ ಕಾರ
4. ಣಂ ವಾರಣಾನನಃ | ವರದಸ್ತೀಪ್ರತಿಮಿರಮಿಕರೋ
5. ಹರನಂದನಃ | ಶ್ರೀಮಾನಾದಿವರಾಹೋಯಃ ಶ್ರಿಯಂ ದಿಶ
6. ತು ಭೂಯಸೀಂ | ಗಾಢಮಾಲಂಗಿತಾ ಯೇನ ಪೋದೀನಿ ಮೋದ
7. ತೇ ಸದಾ | ಅಸ್ತಿ ಕಂಸ್ತುಧಕಲ್ಪದ್ರುಕಾಮಧೇನು ಸಹೋ
8. ದರಃ | ರಮಾನುಜಃ ಸುಧಾನಾಥಃ ಕ್ಷೀರಸಾಗರ ಸಂಧಃ

9. ವುದ್ಧೂದಂವ್ಯಯೀತಸ್ಯ [ಯ] ದುರ್ನಾಮ ಮಹೀಪತಿಃ | ಪಾಲಿತಂ
10. ಯತ್ಕುಲಯೇನ ವಾಸುದೇವೇನ ಧೂತಲಂ ಅಧೂತಸ್ಯ
11. ಕುಲಶ್ರೀಮಾನ ಧಂಗುರು ಗುಣೋದಯಃ | ಅಪಾಸ್ತದಿರಿ
12. ತಾಸಂಗ ಸಂಗವೋ ನಾಮಧೂಪತಿಃ | ಆನಂ ಹರಿ
13. ಹರಃ ಕಂಪರಾಯೋ ಬುಕಮಹೀಪತಿಃ | ಮಾರಶೋ
14. ಮುದಪಶ್ಚೇತಿ ಕುಮಾರಾಸ್ತಸ್ಯ ಧೂಪತೇಃ | ಪಂಚಾ
15. ನಾಮಧ್ಯಗತೇಷಾಂ ಪ್ರಖ್ಯಾತಂಬುಕ ಧೂಪತಿಃ | ಪ್ರಚಂ
16. ಡ ವಿಕ್ರಮೋಮಧೇ ಜಾಂಡವಾನಾಮಿವಾರ್ಜುನಃ | ದಿ
17. ಕರೀಂದ್ರ ದುರಾಧಾರಾ ದಕ್ಷಿಣಸ್ಥಂಧ ಬಂಧು
18. ರಃ | ಬುಕರಾಯಸ್ತತ ಶ್ರೀಮಾನಾಸೀದಾಹವಕ
19. ಕೃಷಃ | ಯಸ್ಯೋಧೇಯಧರಂಗೇ ವಿಧಯತಿಪ
20. ರಿತಃ ಸ್ತಾಂಡವಂ ಮಂಡರಾಗ್ರೇ | ವಕ್ರೇ ಶುಷ್ಕಾ
21. ಸ್ತುರುಷ್ಕಾ ವಿಧಯತಿ ಪರಿತಃ ಕೊಂಕಣಃ
22. ಸಂಕಪಾರ್ಥಃ | ಅಂಧ್ರಾರಂಧ್ರಾಣಿ ಧಾವಂತ್ಯಧ್ಯ
23. ತಿ ಮಧಿಗಿರೇ ಗುರ್ಜರಾರ್ಜರಾಂಗಾಃ ಕಾಂಡೋ
24. ಜಾಟ್ಕಿಂನಧೈರ್ಯಾಃ ಸಪರಿಸಮಥವಃ ಪ್ರಾಪ್ತ

(2ನೆಯ ಹಲಗೆಯ ಮುಂಧಾಗೆ)

25. ಧಂಗಾಕಲಂಗಾಃ | ರಾಜಾಧಿರಾಜಸ್ತೇಜಸ್ವೀ
26. ಯೋರಾಜಪರಮೇಶ್ವರಃ | ಮೂರುರಾಯರಗಂಡಾ
27. ಬ್ಯಃ ಪರರಾಯ ಧಯಂಕರಃ | ಹಿಂದುರಾಯನುರ
28. ತ್ರಾಣ ದುಷ್ಪಶಾರ್ದೂಲಮರ್ದನಃ | ತಸ್ಯ ಗೌರಾಂಬಿ
29. ಕಾನಾಮ ಮಹಿಷೀ ನಮಜಾಯತ | ಮಾನನೀಯಗು
30. ಣಾಮಾನಾವಲಧಸ್ಯ ಯಥಾರಮಾ ಕಪರ್ದಿನಾಥ ಗೌರೀ
31. ಶಚೀವ ನಮುಚಿ ದ್ವಿಷಃ | ವಿತಾಮಹಸ್ಯನಾವಿತ್ರಿಚ್ಛಾ
32. ಯಾದಿನಮಣೀರಿವ | ವಿರಾಸವಿಧ್ರಮೋರಾಸತಿ
33. ರಸ್ತ್ಯತತಿರೋತಮಾಃ | ಅನುಸೂಯಾಪಿ ನಾನುಯಾ ಯತ್ಯ
34. ತಿವ್ರತ್ಯಸ್ಯಸಂಪದಾ | ಅಹೀನಭೋಗಸಂಶಕ್ತಿರ
35. ಸೌರಾಜಶಿಖಾಮಣಿಃ | ತಸ್ಯ ಹರಿಹರಂ ಗೌಯಾ
36. ಕುಮಾರಮುದಪಾದಯತ್ | ಸಿಷ್ಣಾಂನ ಸಂರಕ್ಷಿತಾ ಯ
37. ಸ್ಯ ದುಷ್ಪಾನಾಮಹಿನಿಗ್ರಹಃ | ಲಬ್ಧಾ ಧೈರ್ಯವಿದುಷಾಂ
38. ಸಾರ್ಥೇಶಾ ಘ್ನೋ ಹರಿಹರಾತ್ಮನಃ | ಯಸ್ಮಿನ್ಮೋಡ
39. ಶದಾನಾನಾಂಶನಾಪರಿಶೋಧತೇ | ದಾನಾಂಬುಧಾರ
40. ಯಾ ತಸ್ಯವಧಂತೇ ಧರ್ಮಪಾದಪಾಃ | ಶಕಾಬ್ದೇವನು
41. ಚಂದ್ರಾಗ್ನಿವಿಧುನಾಯುತವತ್ಸರೇ | ಧಾತ್ರಮಾ
42. ಘೇಶತೇಪಕ್ಷೇ ಸಪ್ತಮ್ಯಾಂಚಗತಿಥೌ | ತುಂಗಧ
43. ಪ್ರಾನದೀತೀರೇ ಶ್ರೀವಿರೂಪಾಕ್ಷ ಸಂನಿಧೌ |
44. ಆ ರಂಗರಾಜ್ಯೇ ಮರೆನಾಡುಕೇಚ ಮಹತರೇ ಕಾರ
45. ಕಳೇಚಶೀಮ್ನಿ | ದೇರಾರೇ ನಾಮಬ್ಬಮಶ್ವವಾನೇ
46. ಮನೋಹರಾಯಾಂ ಮತತಿಪ್ರತೀತೇಂ | ಹಾಲುಮುತ್ತು

47. ರಿಕೋಗ್ರಾಮಾತ್ವಶ್ಚಿಮಾಶಾಮುಪಾಶ್ರಿತಂ | ಹೊ
48. ಲಲೂರಾಂಹ್ಯಯಾಗ್ರಾಮಾತ್ಮವ್ಸನ್ಯಾಂದಿಶಿ ಸಂ

(೨ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

49. ಸ್ಥಿತಂ | ಕೆಂದಂಟ್ಟಗೋಮುಭಿಧಾ ಗ್ರಾಮಾದ ವಾಡ್ಯಾಂ
50. ದಿಶಮಾಗತಂ | ಶ್ರೀಮಚ್ಚೀಕರಡಿಕಾಗ್ರಾಮಾ
51. ದುದೀಚ್ಯಾಂ ದಿಶಮಾಗತಂ | ಭಾನುವಳ್ಳೀತಿನಾ
52. ಮಾನಂ ತ ತೋಹರಿ ಹರಾಖ್ಯಯಾ | ತಟಾಕಾರಾಮ
53. ಸಂಯುಕ್ತಮಂ ಸಂಭೋಗಸಮಂಸ್ವಿತಂ | ಹಿಂಮಾಂಶ
54. ವೇ ಕಾಶಿಕವಂಶ ಸಿಂಧೋರಗ್ರೇಸರಾಯಾಖ
55. ಲಯಾಜುಷಾಣಾಂ | ವೇದಾಂತ ನಿಷ್ಪಾಯಚಕಾರಣಿ
56. ಕ್ಯ ಶ್ರೀಮಾಧವೇಂದ್ರಾರ್ಯಧಿಪಾತ್ಮಜಾಯ | ಶ್ರೀ ಮಾ
57. ಧವೇಂದ್ರಾಯಸಮಾಶ್ರಿತಾಪಸ್ತಂಬಾಖ್ಯ ಸೂತ್ರಾಯ ದಯಾ
58. ಕರಾಯ | ನಿಧಾನ ನಿಕ್ಷೇಪಮುಖಾಪ್ತ ಭೋಖಾಕಾ
59. ರಯೋಗತಂಬಹು ಸಸ್ಯಪೂರ್ವಂ | ಆ ಚಂದ್ರ ತಾರಾರ್ಕಮ
60. ದಾದಮುಷ್ಯಮದಾನ್ಮದಾ ಧರಿಹರರಾಯಧೂಪಃ |
61. ಯಶಸ್ವೀ ಯಜಮಾನೋಸೌ ಮಾಧವಾಖ್ಯ ಸತಾಂವರಃ
62. ವಿಂಶದ್ವೈತಿಭಿರಾಖ್ಯಾತಂ ಸರ್ವಸಸ್ಯಪ (ಲೈ)
63. ರೈರ್ಯುತಂ | ಸಪಂಚದಸವೃತ್ತೀಶ್ಚ ವೇದವಿದ್ಭಿಃ
64. ಸ್ತಥಾದಶ | ನಾನಾಶಾಖಾಭಿಧಾಗೋತ್ರ ಸೂತ್ರಾಸ್ತೇ
65. ತೇಮಹೀಸುರಾಃ | ವೃತ್ತಿಮಂತೋಽಪಿಽಖ್ಯಂತೇ ವೇದ
66. ವೇದಾಂತಪಾರಗಾಃ |

(ಇಲ್ಲಿ ೨ ಅಂಗುಲದಷ್ಟು ಸ್ಥಳ ಬರೆಯದೆ ಬಿಟ್ಟಿದೆ)

(೩ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

67. ಅಸ್ಯಾಗ್ರಹಾರವರ್ಯಸ್ಯ ಚತುಶೀಮಾವಿನಿರ್ನಯಃ | ಸ
68. ವೇಷಾಂ ಸುಖದೋಧಾಯ ಲಿಖ್ಯಂತೇ ದೇಶಬಾಷಯಾ | ಹಾಲು
69. ಮುತ್ತೂರು ಶ್ರೀಕರಡಿಹೊಲಲೂರ್ಕ ರೆಕುಪಕಾಃ | ಗಡಿಕೊ
70. ಪ್ಪದೇಃ ಗೋಲುಶ್ಚ ಕಂಮ್ರಡಿಚ್ಚಾಪ್ಲಮಾನಿನಃ | ತೇಷಾಂಮು
71. ಧೈಷು ಶೀಮೇಷು ಅಡತವರ್ವಡ ಸರ್ಪಕಃ | ಅಡದಾರ್ಯ
72. ಡಗುಡಶ್ಚನಂದಿವೃಕ್ಷೋಡದಾರಿಕಃ | ರಕ್ತಶೈರಾಹ
73. ನೋವೃಕ್ಷೇಯೇತೇ ಶೀಮಾವಿನಿರ್ನಯಃ | ದಾನಪಾಲನಯೋ
74. ಮ್ಫಧೈದಾನಾಚ್ಛೇಯೋನುಪಾಲನಂ | ದಾನಾತ್ಸರ್ಗಮವಾಪ್ನೋತಿ
75. ಪಾಲನಾದಚ್ಚುತಂಪದಂ | ಏಕೈವಧಗಿನಿರೋಕೇಸ
76. ಸರ್ವೇಷಾಮೇವಭೂಧುಜಾಂ ನಭೋಜ್ಯಾನಕರಗ್ಯಾಂಹ್ಯಾವಿ
77. ಪ್ರದತ್ತಾವಸುಂಧರಾ | ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತುಂ ನೃಪಾ
78. ಣಾಂ ಕಾರೇಕಾಪಾಲನೀಯೋ ಭವದ್ಭಿಃ | ಸರ್ವಾನೇತಾನ್
79. ಭಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ ಧೂಯೋ ಧೂಯೋಯಾಚತೇರಾಮ
80. ಚಂದ್ರ |

ಶ್ರೀ ವಿರೂಪಾಕ್ಷ (ಕನ್ನಡಕ್ಷರದಲ್ಲಿ)

- 1 श्रीगणाधिपतये नमः । नमस्तुंगाशिरः
- 2 श्रुविचंद्रचामर चारवे । त्रैलोक्यनगरारंभ
- 3 मूलस्तंभाय शंभवे । अव्यादव्याहृतैश्वर्यकार
- 4 णं वारणाननः । वरदस्तीव्रतिमिरमिहिरो
- 5 हरनंदनः । श्रीमानादिवराहो यः श्रियं दिश
- 6 तु भूयसीं । गाढमालिङ्गिता येन मेदिनीमोद
- 7 ते सदा । अस्ति कंस्तुभकल्पद्रुकामधेनुसहो
- 8 दरः । रमानुजः सुधानाथः क्षीरसागरसंभवः
- 9 बुदभूदंन्वये तस्य [य] दुर्नाम महीपतिः । पालितं
- 10 यत्कुलियेन वासुदेवेन भूतलं अभूतस्य
- 11 कुलश्रीमानभंगुरुगुणोदयः । अपास्तदुरि
- 12 तासंगसंगमोनामभूपतिः । आसं ह्रि
- 13 हरः कंपरायो बुकमहीपतिः । मारपो
- 14 मुदपश्चेति कुमारास्तस्य भूपतेः । पंचा
- 15 नामभ्यगतेषां प्रख्यातंबुकभूपतिः । प्रचं
- 16 डविक्रमोमध्ये पांडवाना मिवार्जुनः । दि
- 17 करींद्रदुराधारादक्षिणस्कंधबंधु
- 18 रः । बुकरायस्ततश्रीमानासीदाहवक
- 19 केशः । यस्यांधेयुधरंगोविधयति प
- 20 रितःस्तांडवं मंडलाग्र । वक्रे शुष्का
- 21 स्तुरुष्का विधयति पारितः कौकणः
- 22 संकपार्थः । आंध्रारंध्राणि धावंत्यधृ
- 23 तिमधिगिरे गुर्जरा [ज] र्जरांगाः कांबो
- 24 जार्च्छिनधैर्याः सपरिसमभवः प्राप्त

II Plate Front

- 25 भंगाःकलिङ्गाः । राजाधिराजस्तेजस्वी
- 26 यो राजपरमेश्वरः । सूरुरायरगंडा
- 27 रव्यः पररायभयंकरः । हिंदुरायसुर
- 28 त्राण दुष्टशार्दूलमर्दनः । तस्यगौरांवि
- 29 का नाम महिषीसमजायत । माननीयगु
- 30 णामानावलभस्ययथारमा कपर्दिना [य] था गौरी
- 31 शर्चाव नमुचिद्विषः । पितामहस्यसावित्री च्छा
- 32 यादिनमणेरिव । विलास विभ्रमोलासति
- 33 रस्कृततिलोतमाः । अनुसूयापि सासूया यत्य
- 34 तिव्रत्यस्य संपदा । अहीनभोगसंशक्तिर
- 35 सौराजशिखामणिः । तस्य हरिहरं गौया
- 36 कुमारमुदपादयत् । सिष्टां संरक्षिताय
- 37 स्यदुष्टानामपि निग्रहः । लब्धार्थैर्विदुषां
- 38 सार्थैश्चाध्यो हरिहरात्मनः । यस्मिन्षोड

- 39 शदानानां [य] शसा परिशोभते । दानांबुधार
 40 या तस्य वर्धते धर्मपादपाः । शकाब्दे वसु
 41 चंद्राग्नि विधुनायुतवत्सरे । धात्रुमा
 42 धे शितेपक्षे सप्तम्यां च ¹गहातिथौ । तुंगभ
 43 द्रा नादीतीरे श्रीविरूपाक्षसंनिधौ ।
 44 आरंगराज्ये मलेनाडुके च महतरे कार
 45 कले च सीमि । बेलारे नामख्यमश्रुवाने
 46 मनोहरायांमतति प्रतीतौ । हालुमुत्तू
 47 रिको ग्रामात्पश्चिमाशामुपाश्रितं । हो
 48 ललूरांढयाग्रामात्पूर्वस्यांदिशिसं

(II Plate Back)

- 49 स्थितं । कैदंङ्गोमुभिधाग्रामादवाच्यां
 50 दिशमागतं । श्रीमच्छीकरडिकाग्रामा
 51 दुदीच्यांदिशिमागतं । भानुवळ्ळीतिना
 52 मानंत ²गहाती हराख्यया । तटाकाराम
 53 संयुक्तं मंसभोगसमंन्वितं । हिमांश
 54 वे कौशिकवंशसिंधोरेप्रेसरायाखि
 55 लयाजुषाणां । वेदांतनिष्ठाय च कारणि
 56 क्य श्रीमाधवैन्द्रार्यधिपात्मजाय । श्रीमा
 57 धवैन्द्राय समाश्रितापस्तंबाख्यसूत्राय दया
 58 कराय । निधाननिक्षेपमुखाष्टभोखाका
 59 रयोगतंवहुसस्यपूर्णं । आचंद्रतारार्कम
 60 दादमुष्मौ मदान्मुदा धरिहर रायभूपः ।
 61 यशस्वी यजमानोसौ माधवाख्य सतांवरः
 62 विंशद्वितीभिराख्यातं सर्वसस्य फलै
 63 र्युतं । सपंचदसवृत्तिश्चवेदविद्भ्यः
 64 स्तथादश । नानाशाखाभिधागोत्र सूत्रास्ते
 65 ते महीसुराः । वृत्तिमंतो विलिख्यंते वेद
 66 वेदांतपारगाः ।

III Plate Front.

- 67 अस्याग्रहार वर्यस्य चतुशीमाविनिर्नयः । स
 68 वैषांसुखबोधाय लिख्यन्ते देशभाषया । हालु
 69 मुत्तूरु श्रीकरडि होललकैरे कुपकाः । गदेको
 70 प्पदोगोलुश्च कंम्रडिःचाम्लमानिनः । तेषांम
 71 ध्येषु शीमेषु अडते वर्वड सहुकः । अडदार्य
 72 डगुडश्च नन्दिवृक्षोडदारिकः । रक्रशैलाह
 73 नो वृक्षे येते शीमाविनिर्नयः । दानपालनयो

- 74 मध्ये दानाच्छेयोनृपालनं । दानात्स्वर्गमवाप्नोति
 75 पालनादच्युतं पदं । एकैव भगिनीलोके स
 76 सर्वेषामेव भूभुजां न भोज्यान्करग्राह्या वि
 77 प्रदत्तावसुंधरा । सामान्योऽयं धर्मसेतुं नृपा
 78 णांकालेका[ले]पालनीयो भवद्भिः । सर्वानेतान्
 79 भाविनः पार्थिवेन्द्रान् भूयो भूयो याचते राम
 80 चंद्र ॥

श्रीविरूपाक्ष (in Kannada Characters)

Transliteration.

I b.

1. śrī Gaṇādhī-patayē namaḥ । namas tunga-śiraḥ-
2. śchumbi-chandra-chāmara-charāvē । trailōkya-nagarārambha-
3. mūla-stambhāya Śambhavē । avyād avyāhataisvarya-kāra-
4. ṇaṁ Vāraṇānanaḥ ॥ varadas tivratinīra-mihirō
5. Haranandanah । śrīmān Ādivarāhō yaḥ śriyaṁ diśa-
6. tu bhūyasīm । gādham ālīngitā yēna mēdinī mōda-
7. tē sadā । asti kaṁstubha-kalpadru-kāmadhēnusahō-
8. daraḥ ॥ Ramānujaḥ sudhānāthaḥ Kshīrasāgara-sambhavaḥ
9. vudabhūd anvayē tasya [Ya] dur nāma mahīpatih । pālitaṁ
10. yat-kuliyēna Vāsudēvēna bhūtalan abhūt [t] asya
11. kula śrīmān abhanguru-guṇōdayaḥ । apāsta-duri-
12. tāsāṅga-Saṅgamō-nāma-bhūpatih । āsaṁn Hari-
13. haraḥ Kamparāyō Bukamahīpatih । Mārāpō
14. Mudapaś chēti kumārās tasya bhūpatēḥ । panchā-
15. nām abhyaga tēshām prakhyātāṁ Buka-bhūpatih । pracham-
16. ḍa-vikramō madhyē Pāṇḍavānām iv Ārjunaḥ । di-
17. karīndra-durā-dhārā-dakṣiṇa-skandha-bandhu-
18. raḥ । Bukarāyas tata śrīmān āsid āhava-kar-
19. kaśaḥ । yasyō dhē yudharaṅgē vidhayati pa-
20. ritaḥ stāṇḍavam maṇḍalāgrē । vakrē śushkā-
21. s Turushkā vidhayati paritaḥ Konkaṇaḥ
22. Saṅkapārthaḥ ॥ Āṁdhra rāṁdhrāṇi dhāvantyadhṛi-
23. tim adhigirē Gurjarā [ja] rjarāṅgāḥ Kāmbō-
24. jā chchhīṇna-dhairyāḥ sapari samabhavaḥ prāpta-

II a.

25. bhaṅgāḥ Kalīṅgāḥ । rājādhīrājas tējasvi
26. yō rāja-paramēśvaraḥ । mūrurāyara-gaṇḍā-
27. khyāḥ pararāya-bhayamkaraḥ । Hīṁdurāya-sura-
28. trāṇa duṣṭa-śārdula-mardanaḥ । tasya Gaurāmbi-

29. *kā nāma mahishī samajâyata* ¹ *mānintya-gu-*
30. *nā-mānā valabhasya yathā Ramā Kapardinātha Gauri*
31. *Śachiva Namuchidvishaḥ Pitāmahasya Sāvitrī Chchhā-*
32. *yā Dinamaṇēr iva* ¹ *vilāsa-vibhramôlāsa-ti-*
33. *raskrita-Tilôt [t] amāḥ* ¹ *Anusūyāpi sāsūyā yatya-*
34. *tivratyasya sampadā* ¹ *ahinabhôga-saṁsaktir a-*
35. *sau rāja-śikhāmaṇiḥ* ¹ *tasya Hariharaṁ Gau [r] yā*
36. *Kumāram udapādayat* ¹ *sisṭām sainrakshitā ya-*
37. *sya dusṭānām api nigrahaḥ* ¹ *labdhārthair vidushām*
38. *sārthai ślaghyo Hariharātmanah* ¹ *yasmin shôḍa-*
39. *śa dānānām [ya] śasā parisôbhatê* ¹ *dānāmbudhâra-*
40. *yā tasya va [r] dhantê dharma-pādapāḥ* ¹ *Śakâbdê vasu-*
41. *chandrâgni vidhunā yuta vatsarê* ¹ *Dhâtru-Mâ-*
42. *ghê sitê pakshê saptamyām cha gaha tithau* ¹ *Tumga-bha-*
43. *drâ-naditirê śrī Virûpāksha-saṁnidhau* ¹
44. *Āraṅga-râjyê Male-nâḍukê cha mabatarê Kâra-*
45. *kalê cha simni* ¹ *Belârê nâmakhyam aśnuvânê*
46. *manôharâyām matati-pratitêṁ* ¹ *Hâlumuttû-*
47. *rikô grāmât paśchimâśām upâśritam* ¹ *Ho-*
48. *lalûrāṁhvayâ-grāmât pûrvasyām diśi sam-*

II b.

49. *sthitam* ¹ *Keṇdamṭṭagômubhidhâ-grāmâd avâchyām*
50. *diśam āgataṁ* ¹ *śrīmat Śrīkaraḍikâ-grāmâ-*
51. *d udichyām diśimāgataṁ* ¹ *Bhānuvalliti-nâ-*
52. *mānam tatô Hariharākhyayâ tatâkârâma-*
53. *samyuktam mamsabhôgha-samanvitam* ¹ *Himâmśa-*
54. *vê Kauśika-vamśa-simdhôr agrêsarâyâkhi-*
55. *la-yâjushānân.* ¹ *Vêdânta-nisṭhâya cha Kârâṇi-*
56. *kya śrī Mâdhavêndrârya dhîpâtṁajâya* ¹ *śrī Mâ-*
57. *dhavêndrâ (m) ya samâśrit Âpastambâkhyâ-sûtrâya dayâ-*
58. *karâyâ* ¹ *nidhâna-nikshêpa-mukhâshṭabhôkhâka-*
59. *ra yôgataṁ bahu-sasya-pûrnam* ¹ *âchandrâtârârkam a-*
60. *dâd amushmau adâd mudâd Harihararâyâ-bhûpaḥ* ¹
61. *yaśasvî vajamânôsau Madhavâkhyâ satâṁivarah*
62. *vinisâd vritibhir âkhyâtaṁ sarva-sasya-phalai-*
63. *lair yutaṁ* ¹ *sapaṁchadaśa-vritiścha vêdavidbhyaḥ*
64. *stathâ daśa* ¹ *nânâ śâkhâbhidhâ-gôtra-sûtrâs tē*
65. *tē mahîsurâḥ* ¹ *vṛittimaṁtô vilikhyamṭê Vêda-*
66. *vêdântta-pâragâḥ*

II a.

67. asyâgrahâra-varyasya chatu-sîmâ-vinirnayaḥ | sa-
68. rvêshâm suhabôdhâya likhyantê dêsa-bhâshayâ | Hâlu-
69. muttûru Śrîkaraḍi Holalûr Kerekupakâḥ | Gadeko-
70. ppa Dogôluṣcha Kaṁunraḍiḥ chchâmla mâninaḥ | têshâm maṁ-
71. dhyêshu sîmêshu aḍate varvaḍa sarhukaḥ aḍadârya-
72. ḍaguḍas cha naṁdi-vṛikshôḍa-dârikaḥ rakra-sailâha-
73. nô vṛikshê yêtê sîmâ-vinirnayaḥ | dânapâlanayôr
74. madhyê dânachchhêyônu-pâlanam | dânat svargam avâpnôti
75. pâlanâd Achyntam padam | êkaiva bhaginî lôkê (sa)
76. sarvêshâm êva bhûbhujâm na bhôjyâ na karagrâṁbyâ vi-
77. pradattâ vasumḍharâ | sâmanyôyam dharmâ-sêtum nṛipâ-
78. nam kâlê kâ [lê] pâlanîyô bhavadbhiḥ | sarvân êtân
79. bhâvinah pâarthivêndrân bhûyô bhûyô yâchatê Râma-
80. chandra |

Śrî Virûpâksha.

Translation.

Obeisance to Gaṇapati: the usual stanza in praise of Śambhu.

May the son of Hara (*i. e.* Gaṇapati) endowed with the elephant's face, a granter of boons and a sun to intense darkness (of ignorance), and a source of unchanging wealth protect you. May the auspicious Primeval Boar embraced by whom the Earth is always rejoicing confer on you great prosperity.

A brother of Kaustubha (jewel), of Kalpa tree and of Kâmadhênu (cow), and a younger brother of the (goddess) Râmâ is the Lord of nectar (Moon) born from the Milky Ocean. In his race was born the king Yadu, whose descendant Vâsudêva (Kṛishṇa) protected the universe. In his lineage arose a king named Sangama, full of good qualities and free from sins. To him were born Harihara, Kamparâya, Bukka, Mârâpa and Mudapa. Among these five sons, the middle one Bukka of fierce valour attained fame like Arjuna among the Pândavas. From him arose Bukkarâya, heroic in battle, whose right arm was a support for the weight (of the earth) borne by the elephants of the cardinal regions. When he flourished his sword on the battle field on all sides, the Turushkas's faces become dry, the Konkana king Sankapa runs about, the Andhras losing courage run away to (hide themselves in) holes, the limbs of the Gûrjaras shake, the Kâmbhôjas lose heart, the Kalingas are defeated.

The king of kings, ever bright, supreme lord over kings, subduer of three kings, terrible to enemy kings, a sultan to Hindu kings, destroyer of the tigers that are the wicked persons (was king Bukka). His queen named Gaurâmbikâ possessed of praiseworthy qualities, was to him like Lakshmi to Vishnu, Gaurî to Siva, Śachi to Indra, Sâvitri to Brahma, Chhâyâ to Sun. In sportive

behaviour and graces she excelled Tilōttamā. She excited the envy even of Anāyā by her wifely devotion. The crest jewel of kings (having the moon in the head), and delighter in all noble pleasures (having on the body the coils of great serpents), king Bukka got a son named Harihara from his queen Gauri. He was justly named Harihara as (like Hari) he protected the righteous and (like Hara) destroyed the wicked. Thus did the hosts of the learned men who obtained wealth from him praise him. His libations of water poured at the time of making the 16 great gifts caused the trees of dharma to grow luxuriantly.

On the 7th lunar day of the bright fortnight of Māgha in the (cyclic) year Dhātu, the Śaka year reckoned by Vasus (8), moon (1), the fires (3) and the moon (1318), in the presence of the god Virūpāksha on the bank of the Tungabhadra the king Harihara granted the village Bhānuvalī, situated in the Āraga kingdom, Mālenādu, Kārakaḷa-sime, Eelāre division (?) to the west of the village Hālu-muttū, to the east of the village Hoḷalūr, to the south of Kendantaga and to the north of the village Śrīkarāḍi, and renaming it Hariharapura full of tanks and gardens, producing food crops in abundance (anna-bhōga-samanvitam) with all the eight right-including treasure on the surface and underground, as a perpetual gift to Mādhavēndra of the Kauśika-gōtra, the foremost among the followers of Yajurveda school of Āpastambasūtra, engaged in the pursuit of Vēdānta, kind to all and the son of Kāraṇikya (accountant?) Mādhavēndra.

The famous performer of sacrifices, chief among the righteous, Mādhava divided this village producing abundant crops, consisting of twenty vṛittis, into twenty-five vṛittis and gave them to Brahmans versed in the Vēdas. These Brahmans of various śākhās, gōtras and sūtrās, deeply versed in the Vēdas and Vēdānta who got the vṛittis are enumerated here:—

The four boundaries of this great agrahāra are written in the local language in order that all might understand it easily:—In the middle of Hālumuttū, Śrīkarāḍi, Hoḷalūr, Kerekupa, Gadekopa, Dogōlu, Kamraḍi, Amlamāni (is situated the village Bhānuvalī). Trees named Nandī, etc., and hillocks named Rakral, etc., define the boundaries of the village (the meaning of the stanza in ll. 71-73 is not clear).

LL. 73-80.

The usual stanzas of imprecation.

Śrī Virūpāksha

Note.

This inscription is full of errors and the meaning of several phrases and even stanzas is not clear. It records the gift of the village Bhānuvalī by King Harihara II to a Brahman named Mādhavēndra. He seems to have divided the village into vṛittis and given them to several Brahmans. Then follows the statement in L.66

that the names of the Brahmans are going to be written but no names are given, about two inches of space being left vacant on the plate. The boundaries of the village are given in Sanskrit verses though it is said in L. 68 that they will be given in the local language, namely, Kannada. Bhānuvallī is a village in Koppa Taluk, Kadur District. The other villages named are situated near it. The date of the grant corresponds to January 6, 1397 A.D. Nothing is stated in the grant relating to the Śringeri Matt.

26

Manjugani copper plate grant of Dêvarāya II dated S1354 in the possession of the Matt at Śringeri.

3 Plates : Boar seal.

Nandi Nagari characters, Sanskrit language except boundaries in lines 50-54 which are in Kannada.

Size 8" × 5½"

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 4ನೆಯ ತಾಮ್ರಶಾಸನ.

3 ಹಲಗೆಗಳು, ಉಂಗುರ, ವರಾಹ ಮೊಹರು.

ಪ್ರಮಾಣ 8" × 5½"

ನಾಗರಾಕ್ಷರ.

(ಒಂದನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

1. ಶ್ರೀಗಾಧಿಪತಯೇನಮಃ ಧೂಯಸ್ತ್ಯೈ ಭವತಾಂ ಧೂತ್ಯೈ ಭೂಯಾ
2. ವಾಶ್ವರ್ಯುಕುಂಜರಃ | ಅಕುರ್ವಿಹಾರಕಾಂತಾರ ಮಾಗಮಾನ್ಯ
3. ಸೈಯೋಗಿನಃ | ಕ್ಷೇಮಂವಃ ಪ್ರಚುರಿಕುರ್ಯಾತ್ಕೋಣೋಮಧ್ಯದ್ವ
4. ಹಂನಯಂ ಕ್ರೋಡಾಕ್ಯತೇರಧೂತ್ತಸ್ಯ ಕ್ರೋಡಾಪ್ಪಲಮಂಬು
5. ಧಿಃ ಅಸ್ತಿಕ್ಷೀರಾರ್ನವೋದ್ಭೂತ ಮಪಾಂಪುಷ್ಪಮನುತ್ತಮಂ
6. ಅಮ್ಲಾನಯದ ನಿರ್ಮಾಲ್ಮಮಾಧತೇ ಸಿರಸೀಶ್ವರಃ
7. ಸದಾಪೋದ ನಿರ್ಧೇಸ್ತಸ್ಯ ಸಂತಾನೇ ಯದು ಶಂಖಿತೇ ಅಭೂದಾ
8. ಶ್ವರ್ಯ ಮಾಧುರ್ಯ ವಸೂಧಾಯಾ ಸ್ತವಪಲಂ ಸಂಗಮೋನಾ
9. ಮರಾಜಾ ಭೂತ್ವಾರ ಭೂತೇ ತದನ್ವಯೇ | ರೇಚೇ ಯಸ್ಯ ಯಶಃಸಿಂ
10. ಧೋನಾರಣೀವ ಸುರಾಪಗಾ | ಸರ್ವರತ್ನನಿರ್ಧೇಸ್ತಸ್ಯ
11. ಸಂಮ್ರಾಡಾಸೀತನೂಭುವಾಂ | ಮದ್ದೇಬುಕ್ತಮಹೀಪಾಲೋ ಮ
12. ಣೋನಾಮಿವಕಂಸ್ತುಧಃ ತಸ್ಯಗೌರಾಂಬಿಕಾ ಜಾನೇಸ್ತ [ನ] ಯೋಧೂ
13. ದ್ಗುಣೋನ್ನತಃ ಹಾರಗೌರ ಯಶಃಪ್ಷರಹಾರೀ ಹರಿಹರೇ
14. ಶ್ವರಃ | ಯಃ ಲೋಡಶ ಮಹಾದಾನ ಯಶನಾಂ ದಿಗ್ವಿಹಾರೀ
15. ಣಾಂ ಭೂಯಸಾಮಭವಂ ನಾಲಂ ಭುವನಾ ಚತುರ್ದಶ ತಸ್ಯಪೈ
16. ದೇವರಾಯಾಽಪ್ಯ ಪುತ್ರೋಭೂದ್ಭೂವಿ ವಿಶ್ವತಃ ಪ್ರಮೋದ ಇವ ಮೂ
17. ತೋಯಃ ಪ್ರಜಾನಾಂ ಸ್ವೈರ್ಗುಣೈರಭೂತ ಪ್ರತ್ಯರ್ಥ ಸಮಿಧೋ ಲಕು
18. ವ್ಯಪ್ರಾತಾಪಾಗ್ನಾರಣಾಂಕಣಿ | ವಿಜಿತೋಯೇನವೀರೇಣ ವಿ

(ಎರಡನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

19. ಜಯಶ್ರೀಕರಗ್ರಹಃ | ತಸ್ಯ ದೇವಾಂಬಿಕಾ ಜಾನೇಸ್ತನಯೋ
20. ವಿನಯೋನ್ನತಃ ವಿದ್ಯಾನಿಧಿರ್ವಿಘ್ನೇ [ಪ] ಜ್ಞೋವೀರೋ ವಿಜಯ ಭೂಪ

21. ತಿಃ| ದಯಾನಿಧೇ ರಘೂತಸ್ಯ ದೇವೀ ನಾರಾಯಣಾಂಬಿಕಾ ಶೌರೇರಿ
22. ವ ಮಹಾಲಕ್ಷ್ಮೀ ಶಂಕರಶೇವ ಪಾರ್ವತಿ ದೇವರಾಯ ಮಹೀಪೋ
23. ಸ್ಯ ಜಾತೋದೀವ್ಯತಿ ಭೂತಲೇ ವಿಕ್ರಮೋ ವಿಕ್ರಮಾದಿತ್ಯಂ ಭೋಗೇ ಭೋಜ
24. ಮಿವಾಪರಂ ರಾಜರಾಜಂ ವಿತರಣೇ ರಾಜಾನಯಂ ಪ್ರಚಕ್ಷತೇ ಅಭಂ
25. ಗಮಂಗ ಕಾಲಿಂಗವಗಾಧ್ಯಾ ಶ್ವಾಮರಾದಿಭಿಃ| ರಾಜಾನೋಯಂ ನಿ
26. ಪೇವಂತೇರಾಜಚಿಂಹೈ ಸ್ವಯಂ ಧೈತೈಃ ರಾಜಾಧಿರಾಜಸ್ತೇಜಸ್ವೀ ಯೋ
27. ರಾಜಪರಮೇಶ್ವರಃ| ಭಾಷೋತಿಲಂಪಿ ಭೂಪಾಲ ಭುಜಂಗ ಬಿ
28. ರುದೋನ್ನತಃ| ಮೂರುರಾಯರ ಗಂಡಾಂಕ ಪರರಾಜ ಭಯಂಕರ ಹಿಂದು
29. ರಾಯಸುರತಾಣೋ ವಂದಿವರ್ಗೇಣ ವರ್ಣ್ಯತೇ ಶ್ರೀ ತುಂಗಭದ್ರಾಪ
30. ರಿಪೇ ನಗರೇ ವಿಜಯಾಪ್ತಯೇ ಪಿತ್ಯಂ ಸಿಂಹಾಸನಂ ಪ್ರಾಪ್ತ ಪಾ
31. ಲಯಂ ಪ್ರಿಥಿವೀ ಮಿಮಾಂ ಪುಣ್ಯ ಶ್ಲೋಕಾಗ್ರಗಂಞೋನೌ ದೇವರಾಯ
32. ಮಹೀಪತಿಃ ತುಂಗಭದ್ರಾನದೀತೀರೇ ಶ್ರೀ ವಿರೂಪಾಕ್ಷ ನಂನಿಧೌ
33. ಸಹಸ್ರ ತ್ರಿಶತೀ ಪಂಚಾಶಚ್ಚತುರ್ಥೇ ಶಕಾಬ್ದಕೇ ಪರಿಧಾವಿ ಶುಚಿಃ
34. ಸುದ್ಧ ಧ್ಯಾ [ದ] ಶ್ಯಾಂ ಗುರುವಾಸರೇ ಹೊನ್ನಾಪುರದ ರಾಜ್ಯಸ್ಯಸ್ಯೈಗೆಹಲ್ಲ
35. ಯವಂತೆಯೇ ತಂಬನಲಗೆ ದೇಶಸ್ಥಂಗ್ರಾಮಮಂಜು [ಗ] ಣಿಂಶುಭಂ| ನಾಗೂ
36. ರ ನೆಯ್ಯಡೀ ದೇವ ಹಡಹೇ ದೇವತಾಧನಂ| ವಿಹಾಯ ರಾಜಕೀ
37. ಯಾರ್ಥಕಾಟಯೋದಶಪಂಚಚಿ ತೈರ್ನಿಪ್ಪ ಸವಿಶೇಷಾಯೈಃಸಹ

(ಮೂರನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

38. ಸೀಮಾಷ್ಟಕಾನ್ವಿತಂ ಸಹಾಷ್ಟಭೋಗಸ್ವಾಮ್ಯೈನ ಸರ್ವಮಾನ್ಯಮಕಂ
39. ಟಕಂ| ಅನಂದವಾಲ ಪರಿಷ್ಕದಲಂ ಕಾರತ್ಯವ್ಯಚ್ಛತಃ|ಪ
40. ದವಾಕ್ಯ ಪ್ರಮಾಣಾಂಬು ನಿಧಿನಾಂಪಾರದೃಶ್ಯನಃ| ಶ್ರೀಪೂರ್ಣೋತ್ತ
41. ವಾರಂಣ್ಯ ಯತೀಂದ್ರಸ್ಯ ಜಗದ್ಗುೋಃ ಶ್ರೀರಾಮಚಂದ್ರನೈವೇದ್ಯ
42. ಸಿದ್ಧಯೇ ಭಕ್ತಿತೋದದಾತಃ|| ಸೂರ್ಯಚಂದ್ರಮಸೋ ಯಾವತ್ಯಾ
43. ವತತಿಷ್ಠತಿ ಮೇದಿನೀ ತಾವತ್ಪೂರ್ಣೋತ್ತಮಾರಣ್ಯ
44. ಸೇವಾಯೈದತ್ತವಾನ್ಮೃಪಃ| ಮದ್ವಂಶಜಾಃ ಪರಮ
45. ಹೀಭೃತವಂಶಜಾವಾ ಪಾಪಾದಪೇತಮನಸೋಭುವಿ
46. ಭಾವಿಭೂಪಾಃ ಯೇಪಾಲಯಂತಿ ಮಮಧರ್ಮ ಮಿಮಂಸ
47. ಮಗ್ರಂ ತೇಭ್ಯೋಮಯಾ ವಿರಚಿತೋಂಬಲರೇಷಮೂರ್ಧ್ವಿ
48. ತೈಸ್ತೈಸಮನ್ವಿತಾಶ್ಚಿಹ್ನೈರ್ವಿಕ್ಷುಪ್ರಾಚ್ಯಾದಿಷುಕ್ರಮಾ
49. ತಃ| ಸೀಮಾನೋನ್ಯಾಗ್ರಹಾರಸ್ಯಲಿಖಂತೇ ದೇಶಭಾ
50. ಪಯಃ| ಮಂಜುಗಣಯ ಗ್ರಾಮಕ್ಕೆ ಮೂಡಣ ದಿಕ್ಕಿಗೆ
51. ಮಂಜುಗಣಯ ಪಟ್ಟದ ಮೇಲೆ ತುಳು ಮಾಧವನನಿ
52. ಕ್ವಿದ ಗೊಲಿಯ ಗಡಿಯಸೀಮೆ| ತಂಕಣದಿಕ್ಕಿಗೆ ಹಿ
53. ರಿಯ ಬಯಲಸೀಮೆಗಡಿ| ಪಡವಲುಸೈಗನ

(ಮೂರನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

54. ಹಲ್ಲಿಯ ಸೀಮೆಗಡಿ| ಬಡಗಲು ತಗಚಿ ವಾಚಿಯ
55. ಸೀಮೆಗಡಿ| ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ ಪುಂಞಂ ಸರದತ್ತಾನು ಪಾ
56. ಲನಂ| ಪರದತ್ತಾಪಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಕಲಂ ಭವೇತ್ ಸ್ವದ
57. ತ್ತಾಂಪರದತ್ತಾವಾ ಯೋಕೇರೇತ ವಸುಂಧರಾ| ಪಪ್ಲಿರ್ವರ್ಷ ಸಹಸ್ರಾ

58. ಣಿವಿಷ್ಣುಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ|ದಾನಪಾಲನಯೋಮಧ್ಯೇ
 59. ದಾನಾಭೈರಯೋನುಪಾಲನಂ| ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿಪಾಲನದಾ
 60. ಚ್ಯುತಂಪದಂ| ಏಕೈವಭಗಿನೀಲೋಕೇ ಸರ್ವೇಷಾಮೇವಭೂಭು
 61. ಜಾಂ| ನಭೋಗ್ಯಾ ನಕರಗ್ರಹ್ಯಾ ವಿಪ್ರದತ್ತಾವಸುಂಧರಾ| ಸಾಮಾ
 62. ನ್ಯೋಯಂಧರ್ಮಸೇತುಂ ನೃಪಾಣಾಂ ಕಾಲೇ ಕಾಲೇ ಪಾಲನೀಯೋಧ
 63. ವದ್ವಿಃ| ಸರ್ವಾನೇತಾನ್ಪಾವಿನಃ|ಪಾರ್ಥಿವೇಂದ್ರಾನ್ಪೂಯೋ
 64. ಭೂಯೋ ಯಾಚತೇರಾಮಚಂದ್ರಃ| ಇದಮಬಿಲ ರಾಜಶೇಖರ ಮಧುಕರ
 65. ಯುಂಕಾರಗೀತಮಹಾತ್ಮ್ಯಂ! ಶ್ರಿದೇವರಾಜ ನೃಪತೇಃ ಶಾಸನಮವ
 66. ನಿತಲ ಪಾರಿಚಾತನ್ಯ|| ಶಾಸನಾಚಾಯ್ಯಧರ್ಮೇಣ ಶಾ
 67. ಸನಾತ್ಪ್ರಾಮಿಶಾಸನಾತ್ ತ್ವಷ್ಟ್ವಾವರದಪಾಚಾಯ್ಯಧರ್ಮೇಣಲಿಖಿತಂತ್ವಿದಂ||
 (ಕನ್ನಡಕ್ಷರದಲ್ಲಿ) ಶ್ರೀವಿರುಪಾಕ್ಷ.

Transliteration.

I B.

1. śrī Gā [ṇā] dhipatayē namaḥ bhūyasyai bhavatām bhūtyai bhūyā-
2. d āścaryya-kunjarah | āhur vihāra-kāntāram āgamān ya-
3. sya yōginah | kshēmaṁ vaḥ prachurikuryāt kshōṇim abhyudva-
4. han ayaṁ krōḍākṛitēr abhūt tasya kṛīḍā-palvalam ambu-
5. dhiḥ asti kshirāṇavōdbhūtam apām puspham anuttamaṁ
6. amlānam yad anirmālyamādhāt [t] ē sirasī svaraḥ
7. sadāmōdanidhēstasya samtānē Yadu-samjñite abhūd ā-
8. ścherya-mādhurya-vasūdhāyās tapaphalam Saṁgamō nā-
9. ma rājā bhūt sārabhūtē tad-anvayē | rējē yaśya yaśaḥ-sim-
10. -dhō sāraṇīva Surāpagā | sarva-ratna-nidhēs tasya
11. saṁmrād āsitānūbhuvām | maddhē Bukka-mahipālō ma-
12. nīnām iva kamstubhaḥ | tasya Gaurāmbikājānēs ta [na] yō bhū-
13. dguṇōnnataḥ hāra-gaura-yaśaḥ-ppūra-hārī Hariharē-
14. svaraḥ yaḥ shōḍaśa-mahādāna-yaśasām digvihārī-
15. ṇām bhūyasām abhavaṁ nālaṁ bhuvanāni chatur-dasa tasya vai
16. Dēvarāyākhyā-putrōbhūd bhūvi-viśvataḥ pramōda iva mū-
17. rtō yaḥ prajānām svair guṇair abhūt pratyarthi-samidhō hu-
18. [t] va prātāpāgnau raṇāṇṇikaṇē | vijitō yēna vīrēṇa vi-

II A.

19. jaya-śrī-kara-grahaḥ | tasya Dēmāmbikā-jānēs tanayō
20. vinayōnnataḥ vidyānidhir vishē [sha] jñō vīrō Vijaya-bhūpa-
21. tiḥ | dayā-nidhēr abhū [t] tasya dēvī Nārāyaṇāmbikā Śāurēr i-
22. va Mahā Lakshmi Śaṁkaraśēva Pārvatī Dēvarāya-mahīpō-
23. sya jātō dīvyati bhūtalē vikramō Vikramādityaṁ bhōgē Bhōja-
24. mivā paraṁ Rāja-Rājaṁ vitarāṇē rājānaṁ yaṁ prachakshatē abhaṁ
25. gam Aṁga-Kālimga-Va [n] gādyās chāmarādibhiḥ | rājānō yaṁ ni-

26. shévaintê rājachininhnai svayam dhṛitaiḥ rājādhi-rājas tējasvī yō
 27. rāja-paramēśvaraḥ | bhāshōtilamghi-bhūpāla-bhujamga-bi-
 28. rudōnnataḥ | mūrurāyara-gaṇḍāṇka pararāja-bhayaṇkara Hindu-
 29. rāya-suratāṇō vandi-vargēna varṇyatē śrī Tunga-Bhadrā-pa-
 30. rikhē nagarē Vijayāhvayē pitryaṇ siphāsanam prāpya pā-
 31. layam prithivīm imān puṇyaślōkāgragam nyō sau Devarāya-
 32. mahipatiḥ Tumbabhadrā-naditirē śrī-Virū [pā] ksha-saṇnidhau
 33. sahasra-trisati-pañchāsachchaturthē Śakābdakē Paridhāvi Suchaḥ
 34. suddha Dvā [da] śyām Guruvāsarē Homnāpurada rājyasya Saigehalli-
 35. ya-venṭtheyē Tambanmalige-dēsastham grāmam Mañju [ga] ṇim śubham
 Nāgū-
 36. ra Neyyaḍi Dēvahadaḥē dēvatādhanam | vihāya rājāki-
 37. yārtha kāṭayō daśa-pañcha cha | tair nishkai saviśēshayai saha

II B.

38. sīmāshṭakānvitam sahaśṭabhōga svāmyēna sarvamānyam akam-
 39. takam Ānandavāla-parishad-alamkāratvam richchhataḥ | pa-
 40. da-vākya-pramāṇāmbu-nidhīnām pāradṛi śvanah śrī Pūshōtta-
 41. māraṇya-yatīndrasya jagad-gurōḥ śrī Rāmachandra-naivēdya
 42. siddhayē bhaktitō ḍadāt || Sūryā-Chandramasō yāvat yā-
 43. vat tishṭhati mēdinī tāvat Purshōttamāraṇya-
 44. sēvāyai dattavān nṛipaḥ | madvaṇśajāḥ parama
 45. hībṛita-vaṇśajāvā pāpād apēta-manasō bhuvi
 46. bhāvi-bhūpāḥ yē pālayanti mama dharmaṇam imam sa-
 47. magram tēbhyō mayā virachitōmjalir ēsha mūrdhni
 48. tais tai samanvitās chihṇair dikshu prāchyādishu kramā-
 49. t | sīmānō syāgrahārasya likhyantē dēsabhā-
 50. shayā | Mañjugāṇiya grāmakke mūḍaṇa dikkige
 51. Mañjugāṇiya paṭṭada mēle Tuḷu Mādhavanani-
 52. kkida Goliya gaḍiya sīme | temkaṇa dikkige Hi
 53. riya bayala sīme gaḍi | paḍavalu Saigana

III A.

54. halliya sīme gaḍi | baḍagalu Tagache vāchiya
 55. sīme gaḍi | svadattā dviguṇam puṇyam paradattānupā-
 56. lanam | paradattāpa-hārēna svadattam nishphalam bhavēt svada-
 57. ttam paradattām vā yō harēta vasuṇḍharā shashṭir-varsha-sahasra-
 58. ṇi vishṭhāyām jāyatē krimiḥ | dānapālanayō madhyē
 59. dānāchhrēyōnupālanam | dānāt svargam avāpnōti pālanād ā-
 60. chyutam padam | ēkaiva bhaginī lōkē sarvēśham ēva bhūbhū-
 61. jam | na bhōgyā na kara-grāhyā vipra-dattā vasuṇḍharā | sāmā-

62. nyôyam dharmasêtum nripânâm kalê kalê pâlantiyô bha-
 63. vadviḥ | sarvân êtân bhāvinah | pârthivêmdrân bhûyô
 64. bhûyô yâchatê Râmachandraḥ | idam akhila- rāja-sêkhara-madhukara-
 65. jhanikâra-gîta-mahâtmyam | śrī Dêvarāja-nripateḥ śāsanam ava-
 66. nitala-pârijâtasya || śāsanâchâryya-dharmêṇa śā-
 67. sanât svâmi-śāsanât tvashṭrâ Varadapâchâryya-varyêṇa likhitam tvidam ||
 śrī Virupāksha.

Translation.

Obeisance to Gaṇâdhipati. May the wonderful Elephant (*i.e.* the elephant-faced-god Gaṇapati), whose pleasure-groves are described by the yôgis to be the Âgamas, confer on you great wealth. May the god who assumed the form of Boar, while lifting up the earth and whose recreation pond is the ocean make you highly prosperous. Born of the Milky Ocean is the excellent flower of water (the Moon) which the God Śiva wears on his head, and which neither fades nor becomes fit to be thrown out after use (*a-nirmālyam*). In the lineage of that Moon who is a treasure of sweet fragrance (*sad-âmôda-nidhi*: also means the treasure of the joy of the righteous people) known as Yadu was born a fruit of extraordinary sweetness and the result of the austerities of the world. In that race rose the king Saṅgama, the flow of stream of whose fame the Ganges resembles. Among the sons of that treasure of all jewels, the great king Bukka shone like Kaustubha among jewels. To that king whose queen was Gaurâmbikâ was born a son Hariharêśvara, eminent by his qualities whose fame excels in whiteness the pearl-necklaces. The fourteen worlds could not fully contain the fame of his sixteen great gifts. His son was the world famous Dêvarâya who seemed by his qualities like the incarnation of the joy of his subjects. Burning the fuel, the hostile kings, in the fire of his valour in the battle-field, that valiant king seized the hand of the Goddess of Victory. To him and Dêmâmbikâ was born the heroic Vijayabhûpati, lofty on account of his good behaviour, a treasure-house of learning, possessing great knowledge. Nârayanâmbikâ was the queen of that treasure of mercy (Vijayabhûpati) like Mahâlakshmi to Vishṇu, and Pârvati to Śiva. His son, Dêvarâya, who is said to be a Vikramâditya in valour, a Bhôja in enjoyment and a Kubêra in liberality rules the earth. The kings of Anga, Kalinga, Vanga, etc., serve him unceasingly bearing his royal paraphernalia such as the chauri.

LL. (26-44).

When the râjâdhirâja, the bright rāja-paramêśvara, possessed of the title, a *bhujanga* to the kings who break their word, champion over three kings, terrible to hostile kings, a *sura-trîṇa* of the Hindu kings, thus praised by the bards, king Dêvarâya, pre-eminent among the righteous, seated on the ancestral throne in Vijayanagara with the Tungabhadra river as its moat was ruling the earth:—

On Thursday the 12th lunar day of the bright fortnight of Āshāḍha (ṣuci) in the Śaka year 1354 corresponding to the cyclic year Parīdhāvi, king Dēvarāya, in the presence of the god Virūpāksha on the bank of the Tungabhadra river devoutly granted together with all the money (nishka) and other special sources of income, with the eight boundaries defined and with all the eight rights of enjoyment, free from all imposts, as *sarvamānya*, the village of Manju(ga)ṇi situated in Tambannalige-dēśa of Saigehalli-venṭheya in the Honnāpura kingdom excluding former grants to gods in Nāgura Neyyaḍi Dēvahaḍaba and excluding also 15 *kāṭis* for government—to the jagad-guru (world-teacher) Purushottamā-ṛaṇyayatindra, an ornament of the Ānanda-vāla-parishad (assembly), who has crossed the ocean of grammar, logic and mīmāṃsa (pada-vākya-pramāṇa) in order to provide for food offerings (*naivēdya*) for the god Rāmachandra. As long as the sun and moon last, as long as the earth continues, so long has the king granted the land for the service of Purushōttamāranya.

LL. (45-55.)

I bow with my hands folded over my head to all future rulers, be they my descendants, or descendants of other kings, who, free from sinful thoughts, protect this charity of mine in full. The boundaries of this agrahāra with the marks defined in order in the different directions beginning with the east are written in the local language (Kannāḍa): To the east of the village Manjugāṇi, the boundary of Goliya where Tulu Madhva was set up on the hillock? (patta) of Manjugāṇi: to the south Hiriya-bayal-sīme is the boundary: to the west Saiganahalli is the boundary: to the north Tagache-Vāchi is the boundary:

LL. (55-64).

The usual imprecatory verses.

LL. (64-67).

This śāsana containing the praise of the song of the humming of the bee that is the ornament of all kings, pertains to the illustrious king Dēvarāja who is a Pārijāta on earth. By the order of the king the grant was written by the engraver Varadapāchārya who held the post of śāsanāchārya.

Śrī Virūpāksha.

Note. .

This record registers the grants of the village Manjugāṇi by Dēvarāja II, king of Vijayanagar to the guru Purushōttamāranya. The genealogy of Dēvarāja II is given as follows:—Sangama: His son Bukka married Gaurāmbika: their son Harihara (II); his son Dēvarāja married Dēmāmbika; their son Vijaya married Nārāyaṇāmbika; their son Dēvarāja II, the donor of the present grant. He is praised as very valiant and liberal and ruling at Vijayanagar seated on the throne.

The date of the grant given in lines 33-34 corresponds to Thursday, July 10, 1432 A. D., Nija Âshâdha śu. 12 of S' 1354 Parîdhâvi. The date is regular and falls within the reign of Dêvarâya II (C. 1419-1446). See p. 112 of Mysore and Coorg from the Inscriptions, by Rice.

The donee of the grant is named Purushottamâranya (wrongly written as Pûshôttamâranya in 1.40), chief of ascetics, an ornament of Ânandavâla-parishad, *jagad-guru*, proficient in various śâstras. The statement that the lands were given away by the king to the donee to provide food offerings for the god Râmachandra, shows that the donee was worshipping that god as the principal deity in his matt or temple. In a village called Râmachandrâpur in Nagar Taluk, Shimoga District, is a matt known generally as Râmachandrâpur Matt, the ascetic head of which exercises spiritual authority over the Havikar or Haive sect of the Smârta Brahmans who are found in large numbers in the western taluks of Shimoga District and also in parts of North Canara District. The chief deity worshipped in this Matt is Râma while Chandramauli (or Śiva) is the principal god worshipped in the Śringêri Matt. Grants to this Matt by the early kings of Vijayanagar are recorded in several copper plate grants (E. C. VIII, Nagar 64, 66, 67, 68, 69; M. A. R. 1923, Nos. 66, 67). In these plates the heads of the Matt are praised as worshippers of god Râmachandra and grants of land are said to have been made for the service of god Râmachandra as in the present record (see No. 67 of M. A. R. 1923; Nagar 64, 69, etc.). Perhaps the present record registers a grant to the head of the Râmachandrâpur Matt and not to the Śringêri gurus. There is a guru at Śringêri of the name of Purushôttama called Purushôttamabhârati between 1406-1448 A. D. (see Mysore Gazetteer of Rice, Vol. I, P. 474), but he was not the head of the Ânandavâla Parishad nor is the chief deity in his matt known to be Râma.* We see later that the Sringeri Matt has in its possession copper plates making grants to the Muḷuvâgii Matt which follows what is known as Bhâgavata-sampradâya and even to the Maleyâlamatha at Tîrthahallî which was also dominated by the Havika Brahmans.

There is, however, some confusion in the names of the gurus of the Râmachandrâpur Matt and their dates as given in their copper plates. Some of them describe the heads of the Matt as *Bhôgavardhana-vâla-purushâdhishtitar*, established by Bhôgavardhna-vâla-purusha (see pp. 157 and 158 of Rice's translations E.C. VIII, Nos. 67 and 68: See also Nos. 66, 67 of M. A. R. 1923). Some of them also refer to Vidyânandâ-chârya, the senior of Vidyâbôdhaghanâchârya as the founder of the Matt (E. C. VIII, Nagar 67). A copper plate of Tudûru of 1445 (E. C. VIII, Tirthahalli 200), refers to a guru called Anantatîrtha-śrîpada of Ânanda-Parishad. Probably he might have belonged to the Râmachandrâpur Matt.

*The Sringeri Matt belongs to Bhûrivâla-Sampradaya according to Maṭhamnâya-stotra (M. A. R. 1916, p. 61.)

The following list gives the names and dates of the gurus of the Matt as found in their grants :—

Raghuvîra 1321 No. 67, M.A.R. 1923; page 175, M. A. R. 1929. Râghavôttama, disciple of Amarêśvara : 1450: M. A. R. 1923, No. 66. Chidbôdha, disciple of Sîtâ Râmachandra : 1450: Nagar 67 : Râghavêśvara, disciple of Chidbôdha: 1463 : Nagar 68, 69, : Râghavêśvara-bhârati: 1506 : Nagar 64 and 66.

The name of the donee of the present copper plate grant Purushôttamâranya is not found in the above list. He might have been a predecessor of Amarêśvara-bhârati, above. The Râmachandrâpur Matt is also known as Raghûttamamaṭha of Gôkarna in some grants (Nagar 64, 67-68). The next grant (No. 27) which also refers to Purushôttmâranya shows that he was supervising the temple of Mahâbala at Gôkarna. The village Manjugani given under the present grant is near Honnâvar on the west coast in the same district as Gôkarna. The references to Gôkarna and to the food offerings to God Râmachandra and the absence of any allusion to Śringêri or to the pontiffs of the Śringêri Matt make it possible that the present grant and the next one were made in favour of a guru of the Râmachandrâpur Matt.

But a publication of the Śringêri Matt in 1927 (Selections from the Records of the Śringêri Matt) makes Purushôttamâranya, a disciple of Purushôttama Bhârati, pontiff of Śringêri Matt (1406-1448). No authority is cited for this. See also M.A.R. 1916, p. 61.

Kâte is a small coin equivalent to one-fourth of a Varaha (E. C. VII, Nagar 69)

27

Kaigai copper plate grant of Dêvarâya II dated Ś 1353 in the possession of the Matt at Śringêri.

3 plates :—Nandi Nâgari characters : Sanskrit Language.

Size 8" × 5"

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 5ನೆಯ ತಾಪ್ತದ ಶಾಸನ.

3 ಹುಲಿಗಳು, ಉಂಗುರವಿಲ್ಲ.

ಪ್ರಮಾಣ 8" × 5"

ನಾಗರಾಕ್ಷರ.

(1ನೆಯ ಹುಲಿಯ ಹಿಂಭಾಗ)

1. ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ| ಶುಭಮಸ್ತು| ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮ
2. ರ ಚಾರವೇ| ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ| ಯಸ್ಯಾರಾ
3. ನಂ ಸತಾಂ ಚೇತಃ ಪ್ರಣವೋವುಃ ಘಂಟಕಾ| ಅಂಕುಶಂ ಕೇವರಾ ಧೃತಿ ಸ್ಥೋ
4. ವತಾನ್ವೋ ಮದಾವಳಃ| ಲಕ್ಷ್ಮೀಂಪಕ್ಷ್ಮಲಯೇಂ ನಿತ್ಯಂ ಪೋತ್ರೀ ಕೋಟಿ ಪುರಾ
5. ತನಃ| ಯಸ್ಯದಂಷ್ಟ್ರಾಂಚರೇ ಧೂಮಿಸುಸ್ತಾಕಂದ ಕಣಾಯಿತಾ| ಅ
6. ಸ್ತಿ ಚೂಡಾಮಣಿಃ ಶಂಭೋರಂಭೋಧೇರಾತ್ಮ ಸಂಧವಃ| ಸೋಮಃ ಸುರ

7. ಭಿ ಮಂದಾರಃ ಸುಧಾ ಲಕ್ಷ್ಮೀ ಸಹೋದರಃ| ಯದಾಃ ಪ್ರಾದುರ ಭೂದಸ್ಯ
8. ವಂಶೇ ವಸುಮತಿ ಪತಿಃ| ಅಲಂಚಕಾರಯದ್ವಂಶ್ಯಂ ಜನನೇನ ಜ
9. ನಾರ್ದನಃ ಕುಲೇತಸ್ಯ ಬರಾರಾತಿ ಬಲೈಶ್ಚರ್ಯಾರ್ವಿಧಾವನಃ| ಜ
10. ಜ್ಞೇಕೀರ್ತಿ ಸುಧಾ ಧಾತದಿಕ್ಕೋ ಬುಕ್ತ ಮಹೀಪತಿಃ| ಹರಿಸ್ವಯಂ ಜ
11. ಗತ್ರಾಣೇ ಹಃಪರವಿದಾರಣೇ| ತನಯಸ್ತಸ್ಯ ಸಮಭೂದ್ಧೀರೋ
12. ಹರಿಹರೋ ನೃಪಃ| ಯಸ್ಯಯಃದ್ವಾರಣಾನಾಂಚ ದೀರ್ಘಹಸ್ತಪರಿಚ್ಛ
13. ತೈಃ| ದಾನಧಾರಾಪಯಃಪೂರೈರಥವತ್ ಪಂಕಿರಾ ಮಹೀ| ತಸ್ಮಾ
14. ದ ಜನಿ ಸರ್ವಜ್ಞಾ ದಿವಶಕ್ತಿಧರೋ ನೃಪಃ| ದೇವರಾಯ ಇತಿ ಶ್ರೀ
15. ಮಾನ್ ಪ್ರತಿಭೂಭೃದ್ವಿದಾರಣಃ| ವಿಹಾಯ ವಾರಿಜಂ ಲಕ್ಷ್ಮೀರ್ವಿಷ್ಣೋ
16. ರಹಿಭುಜಾಂತರಂ| ಕರವಾರಾಂಚೇಯಸ್ಯ ಚಕಾರ ವಸತಿಂ
17. ಚಿರಂ ವಿಸ್ಮಯಂ ಜನಯಾಮಾಸ ವಿದ್ಯಾದಾರ್ಯ ಪರಾಕ್ರಮೈಃ| ನಾ
18. ಭಾಗ ನಹುಷಾದೀನಾಂ ಯಸ್ತನುಕ್ಯತ ವಾನ್ಯಶಃ| ದೇವರಾಯ ಮ
19. ಹೀಪಾರೋ ಧರ್ಮೋದ್ಭವಗುಣಾಂಘ್ರಿತಂ| ಅಜೀಜನತ್ವವಿಜಯಂ ವೀ
20. ರಂ ವಿಜಯ ಭೂಪತಿಂ| ಕೃಪಾಯಸ್ಯ ಕೃಪಾಣೀಚ ಧರಾದಾನ ಸ
21. ಮುಜ್ವಲೇ| ಸಮಿತಾ ದದತು ಸ್ವಾಸ್ತ್ಯಂ ವಿದುಷಾಂ ವಿದ್ವಿಷಾಮಹಿ| ಯ
22. ಸ್ಯ ಸಂಗೀತ ಸಾಹಿತ್ಯೇ ಸಂಜಾತೇ ಕರ್ಣ ಗೋಚರೇ| ಮಹನೀಯ ಮ

(2ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

23. ಹಸ್ತೋಮೇ ವೈಧವಂ ಮಣಿ ಕುಂಡಲೇ | ಅನವದ್ವಾಸ್ಪುರದ್ವಿದ್ಯಾ ವೈ
24. ಶಾರದೈಶ್ಚ ಮಂದಿರಂ ಭೋಜಮೇವ ಪುನರ್ಜಾತಂ ಮೇನಿರೇ ಯಮು
25. ನೀಷಿಣಃ| ಕರ್ಪೂರ ಪೂರಧವಲೇ ಕನದ್ರ[ತ್ವ] ವಿಭೂಷಣೇ| ಯದ್ಬು
26. ಜಾ ಭೋಗಿ ಶಿಖರೇ ಚಿರಮಾಸ್ತವಸುಂಧರಾ| ಪ್ರದದಾನಸ್ಯನ
27. ತತಂ ಪ್ರತ್ಯರ್ಥಿ ಪ್ರಾರ್ಥನಾಧಿಕಂ| ಯಸ್ಯ ಪ್ರತ್ಯರ್ಥಿ ಭೂಪಾಲೋನ
28. ಗತಃ ಕರ್ಣಗೋಚರಂ| ದುರ್ಯೋಧನೋ ವಿಪಕ್ಷಾಣಾಂ ಕರ್ಣಶ್ಚಪ್ರ
29. ತಿಪಾದನೇ| ಧೃತ ರಾಷ್ಟ್ರೋಪಿ ಸತತಂ ಯಸ್ವಯಂ ವಿಜಯೋಭ
30. ವತ್! ಯದ್ವಾಚಾ ಪ್ರಾಪಿತಾ ಬಂದ್ಧಂ ದೃಢಂ ಶದ್ವಾ ಇವದ್ವಿಷಃ| ಪ್ರಾಯೋ
31. ರಸ್ಯ ಪರಿತ್ಯಾಗಾತ್ ಪ್ರಾಪ್ತಾಶ್ಚವಣಗೋಚರಂ| ತಸ್ಯ ನಾ
32. ರಣ ದೇವೀತಿ ನಾನಾ ಗುಣ ವಿಭೂಷಣಾ| ಬಭೂವ ದೇವೀ
33. ದಯಿತಾ ಶಚೀವನಮುಚಿದ್ವಿಷಃ| ನಾ ತಪೋಭಿರ್ಬಹುವಿ
34. ಧೈಃ ಪರಿತೋಷ್ಯ ಶ್ರಿಯಃಪತಿಂ| ವೀರಂ ವಿಜಯ ಭೂಪಾಲಾ
35. ದ್ವೇಷರಾಯ ಮಜೀಜನತ್! ಯತ್ಪ್ರತಾಪ ಮಹಾವಹ್ನೇರ್ವಿಘ್ನು
36. ಲಂಗೋ ವಿಭಾಕರಃ| ಯತ್ಸಮಾಕ್ಷಾ ಸುಧಾಸಿಂಧೋ ಶೀಕರ
37. ಕ್ಷೀರಸಾಗರಃ| ರಾಜಾಧಿರಾಜ ರಾಜಶ್ರೀ ಶ್ರೀರಾಜ ಪರಮೇ
38. ಶ್ವರಃ| ಯಪ್ರತಾಪ ಪದಂ ನಾಮೋ ದಧಾತಿ ನವಭೂಷಣಂ| ನ
39. ಮತ್ಸಾಮಂತ ಮಕುಟೀ ಸಿಕಾಷ ಮಸ್ತುಣೇ ಕೃತ್ಯಃ| ಯತ್ಪಾದ
40. ನಬರೈ ಭೂಮಿರಭೂದಾದರ್ಶ ಶಾಲಿನೀ| ಶತ್ವೋ ಯಸ್ಯಚಂ
41. ಡೇನ ಮಂಡರಾ ಗ್ರೇಣ ಬಂಡಿತಾ| ಕುರ್ವಂತಿ ಮಂಡರಾಧಾನೋರ್ನ
42. ಥ ಶ್ರೀಮಣಿ ಕಂಕಣಂ| ಯಸ್ಯ ವಿಶ್ರಾಣನ ಶ್ಲಾಘಾ ವಿ
43. ನತೇ ವಿಬುಧ ದ್ರುಮೇ| ಅಹರಂತ್ಯಗ್ರ ಪುಷ್ಪಾಣಿ ನಿರಾಯಾಸಂ
44. ಸುರಾಂಗನಾಃ| ಅರ್ಪಯತ್ಯನಫೇ ಯಸ್ಮಿನ್ನ ಗ್ರಹಾರನ್ಮನೀಷಿ

(2ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ.)

45. ಣಾಂ! ಚಿತ್ರಂದಿಗಂಗನಾಭಿ ದ್ರಾಘಗಗ್ರಾಹಾರೀಕೃತಂ ಯಶಃ! ತೇನ
46. ಶ್ರೀ ದೇವರಾಯೇಣ ವಿಜಯಾಧಿಪಸೂನುನಾ! ನಾರಾಯಣಾಂ
47. ಒಕಾ ಗರ್ಭ ರತ್ನಾಕರ ಸುಧಾಂಶುನಾ! ಭಾಷಾ ತಿಲಂಪಿ ರಾ
48. ಜನ್ಯ ಭುಜಂಗೇನ ಭುಜಾಭೃತಾ! ಮೂಷುರಾಯರ ಗಂಡಾಂಕಃಪ
49. ರ ರಾಯ ಭಯಂಕರಃ! ಪ್ರತಾಪ ದೇವರಾಯೇಣ ಪ್ರಾರ್ಥನಾ ಕಲ್ಪ
50. ಭೂರುಹಃ! ಲಕ್ಷ್ಮೀರೋಹೇ ಶಕನ್ಯಾಬ್ದೇ ವಿರೋಧಿಕ್ರತಿ ವ
51. ತ್ವರೇ! ಮಾಘೇ ಮಾಸ್ಯಸಿತೇಪಕ್ಷೇ ದರ್ಶೇ ದಿವಸಕ್ಯದ್ಗ್ರ ಹೇ!
52. ವಾರೇ ಸಾರೇರ್ಥ ನಿಷ್ಕ್ರಾಂತಾಂ ತಾರೇ ಪುಣ್ಯತಮೇದಿನೇ! ಗೋವಾಖ್ಯ
53. ರಾಜ್ಯ ಸಂಬಂಧಿ ಗುತ್ತಿವೆಂಠೆಯ ಮಧ್ಯಗಃ ಗುತ್ತೀದ್ವಾದಶ ಪಲ್ಲೇನಾಂ ಮಧ್ಯ
54. ದೇಶ ವಿಭೂಷಣಂ! ಕೆಳಗುಂದಣಿನಾಮಾಸೌ ಗ್ರಾಮಃ ನೀಮಾಸಮನ್ತಿತಃ
55. ಸರ್ವಮಾನ್ಯತಯಾ ಭೋಗ್ಯಃ ಸರ್ವ ಬಾಧಾ ವಿವರ್ಜಿತಃ! ಆನಂದವಾಲ
56. ಪರಿಷದಲಂಕಾರತ್ವಮೃಚ್ಛತಃ! ಪದವಾಕ್ಯ ಪ್ರಮಾಣಾಂಬು ನಿಧೀ
57. ನಾಂ ಪಾರದ್ವೈಪನಃ! ಶ್ರೀ ಪೂರುಷೋತ್ತಮಾರಂಜ್ಯ ಯತೀಂದ್ರಸ್ಯ ಜಗದ್ಗು
58. ರೋ! ಶ್ರೀರಾಮಚಂದ್ರ ನೈವೇದ್ಯ ಪ್ರಕೃಪ್ತಾಪ್ಯಾರ್ಥಮದೀಯತ! ಆ ಚಂದ್ರಾರ್ಕಂ||
59. ಗೋವಾ ಕೊಂಕಣವೆಂಠ್ಯಸ್ತಕೈಗ ಯೀದೇಶಮಾಶ್ರಿತಃ! ಹಿರಿಹಾಲ
60. ಗಾಣ ಹಾಳುಭಾಂ ಮೊಟ್ಟೆ ಪರಾಚ ಸಂಯುತಃ! ತಥಾಹುಣಿಸೆಪಲ್ಯಾಚ ಕೆ
61. ಒಗಾ ದೇವಿ ಹಲ್ಲಿಕಃ! ಗ್ರಾಮಃ ಕೈಗೈನಾಮಾಚ ಶ್ರೀ ಮಹಾಬಲಮಚ್ಚಿಫತುಂ||
62. ಶ್ರೀ ಪೂರುಷೋತ್ತಮಾರಂಜ್ಯ ಗುರೋಃ ಸಂರಕ್ಷತುಂ ಮಠಂ! ಬ್ರಾಹ್ಮಣಾನಾಂಚ
63. ಸತ್ರಾರ್ಥಂ ತಸ್ಯೈವಚ ಗುರೋರ್ವಶೇ! ಅಪ್ಪಾಭಿಃ ಸಹಸೀಮಾಭಿಃ
64. ಸರ್ವಮಾನ್ಯ ಮಕಂಟಕಂ ಅದಾಯಿ ದಾತೃವರ್ಯೇಣ ಸ್ಥಿರಮಾಚಂ
65. ದ್ರತಾರಕಂ! ಸಹಿರಂಜ್ಯೋದಕ ಧಾರಾಭಿದ್ಗಕ್ಷಣ ಸಹಿತೈ ಸದಾ||

(3ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ.)

66. ಹರೇರ್ಲೀರಾವರಾಹಸ್ಯ ದಂಷ್ಟ್ರಾದಂಡಃ ಸಪಾತುಃ ಹೇಮಾದ್ರಿ ಕಲಶಾಯ
67. ತ್ರಧಾತ್ರಿಚೈತ್ರಯಿಂದಧಾ! ಇದಮಖಿಲ ರಾಜಶೇಖರ ಮಧುಕರ ಝಂ
68. ಕಾರಗೀತಮಹಾತ್ಮ್ಯಂ ಶ್ರೀ ದೇವರಾಜ ನೃಪತೇಶಾಸನ ಮವನಿತಲ ಪಾ
69. ರಿಜಾತಸ್ಯ! ಶಾಸನಾಚಾರ್ಯು ಧರ್ಮೇಣ ಶಾಸನಾತ್ಸ್ವಾಮಿಶಾಸನಾತ್
70. ತ್ವಷ್ಟ್ರಾ ವರದ ಪಾಚಾರ್ಯುರ್ವಯೇಣ ಲಿಖಿತಂತ್ರಿದಂ! ಆಹೋರಾಘ
71. ವ ರಾಜೇಂದ್ರ ಸಪ್ತ ಜನ್ಮಾನುಪಾಲಯ ನ ಶೃಣೋಷು ನಪಶ್ಯಾಮಿ ಸ್ವ
72. ಯಂದತ್ತಾಪ ಹಾರಿಣಂ! ಶತ್ರುಣಾಹ ಕೃತೋಧರ್ಮಃ ಪಾಲನೀಯಃ ಪ್ರಯ
73. ತ್ವತಃ ಶತ್ರು ರೇವಹಿ ಶತ್ರುಃ ಸ್ಯಾದ್ಧರ್ಮಃ ಶತ್ರುರ್ನಕಸ್ಯಚಿತ್! ಸ್ವದ
74. ತ್ವಾಂ ದ್ವಿಗುಣಂ ಪುಣ್ಯಂ ಪರದತ್ತಾನುಪಾಲನಂ ಪರದತ್ತಾ
75. ಪಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಕಲಂ ಧವೇತ್! ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ
76. ದಾನಪಾಲನ ಯೋರ್ಮಥ್ಯೇ ದಾನಾಚ್ಛೇಯೋನುಪಾಲನಂ ದಾನಾತ್ಸ್ವರ್ಗ ಮವಾ
77. ಪ್ನೋತಿ ಪಾಲನಾದಚ್ಛುತಂಪದಂ! ಏಕೈವ ಭಗಿನೀ ರೋಹೇ ಸರ್ವೇಷಾ
78. ಮೇವ ಭೂಭುಜಾಂ ನ ಭೋಗ್ಯಾ ನ ಕರ ಗ್ರಾಹ್ಯಾ ವಿಪ್ರದತ್ತಾವಸುಂಧರಾ!
79. ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತುಂ ನೃಪಾಣಾಂ ಕಾರೇಕಾರೇ ಪಾಲನೀಯೋ ಭವದ್ಭಿಃ
80. ಸರ್ವಾನೇತಾನ್ಭಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ಮೂಯೋ ಭೂಯೋಯಾಚತೇ ರಾಮಚಂದ್ರಃ

ಶ್ರೀ ವಿರುಪಾಕ್ಷ.

(I Plate back side.)

1 श्री गणाधिपतयेनमः । शुभमस्तु । नमस्तुंगशिरश्चुंबि चंद्रचाम
 2 रचारवे । त्रैलोक्य नगरारंभमूलस्तंभाय शंभवे । यस्या ला
 3 नं सतांचेतः प्रणवो मणिघंटिका । अंकुशं केवलाभक्तिस्सो
 4 वताद्भो मदावळः । लक्ष्मीं पक्ष्मलयै नित्यं पोत्री कोपिपुरा
 5 तनः । यस्य दंष्ट्रांचले भूमिर्मुस्ताकंदकणायिता । अ
 6 स्ति चूडामणिः शंभो रंभोधरात्मसंभवः । सोमः सुर
 7 भिमंदारः सुधालक्ष्मीसहोदरः । यदुः प्रादुरभूदस्य
 8 वंशे वसुमतीपतिः । अलंचकारयद्वंश्यं जननेन ज
 9 नार्दनः कुलेतस्य वलाराति वलैश्वर्यविभावनः । ज
 10 ज्ञेकीर्त्तिसुधाधौतदिकोवुकुमहीपतिः । हरिस्वयं ज
 11 गत्राणे हरः परविदारणे । तनयस्तस्य समभूद्धीरो
 12 हरिहरोनृपः । यस्य यद्धारणानां च दीर्घहस्तपरिच्छु
 13 तैः । दानधारापयः पूरैरभवत् पंकिलामही । तस्मा
 14 दजनि सर्वज्ञादिवशक्तिधरो नृपः देवराय इति श्री
 15 मान् प्रतिभूभृद्विदारणः । विहाय वारिजं लक्ष्मीं विष्णो
 16 रपिभुजांतरं । करवालांचले यस्य चकार वसतिं
 17 चिरं । विस्मयं जनयामास विद्यौदार्यं पराक्रमैः । ना
 18 भागनहुपादीनां यस्तनूकृतवान्यशः । देवरायम
 19 हीपालो धर्मोद्भव गुणन्वितं । अजीजनत्स विजयं वी
 20 रं विजयभूपतिं । कृपा यस्य कृपाणी च धरादानस
 21 मुज्ज्वले । समितौ ददतुस्वास्थ्यं विदुषां विद्विषामपि । य
 22 स्य संगीत साहित्ये संजाते कर्णगोचरे । महनीयम

(II Plate front side.)

23 हस्तोमे वैभवं मणिकुंडले अनवद्या स्फुरद्विद्यावै
 24 शारद्यैकमंदिरं । भोजमेव पुनर्जातं मेनिरेयं म
 25 नीषिणः । कर्पूरपूरधवले कनद्र [ल] विभूषणे । यद्भु
 26 जा भोगिशिखरे चिरमास्तवसुंधरा । प्रददानस्यस
 27 ततं प्रत्यर्थिं प्रार्थनाधिकं । यस्य प्रत्यर्थिभूपालो न
 28 गतः कर्णगोचरं । दुर्योधनो विपक्षाणां कर्णश्च प्र
 29 तिपादने । धृतराष्ट्रेऽपि सततं यस्वयं विजयो भ
 30 वत् । यद्वाचाप्रापितावंदं ददं शद्रा इवद्विषः । प्रायो
 31 रस्य परित्यागात् प्राप्ताश्रवणगोचरं । तस्य ना
 32 रणंदवीति नाना गुणविभूषणा । बभूवदेवी
 33 दयिता शचीव नमुचिद्विषः । सातपोभिर्वहुवि
 34 धैः परितोष्यश्रियःपतिं । वीरंविजय भूपाला
 35 देवरायमजीजनत् । यत्प्रताप महावन्हेर्विष्णु
 36 लिंगोविभाकरः । यत्समाक्षासुधासिंधो शीकर
 37 क्षीरसागरः । राजाधिराजराजश्री श्रीराजपरमे

- 38 श्वरः । यप्रतापपदं नाम्नो दधाति नवभूषणं । न
39 मत्सामंतमकुटी निकाषमसुणीकृतैः । यत्पाद
40 नखरैर्भूमिरभूदादर्शशालिनी । शत्रवो यस्य चं
41 डेनमंडलाग्रेण खंडिता । कुर्वति मंडला भानोर्न
42 भश्रीमणिकंकणं । यस्य विश्राणनश्लाघा वि
43 नते विबुधद्रुमे । आहरंत्यग्रपुष्पाणिनिरायासं
44 सुरांगनाः । अर्पयत्यनघेयस्मिन्नग्रहारन्मनीषि

(II Plate back side.)

- 45 णां चित्रंदिगंगनाभिर्द्रागग्राहारी कृतंयशः । तेन
46 श्री देवरायेण विजयाधिप सूनुना । नारायणां
47 विकागर्भरत्नाकरसुधांशुना । भाषातिलंधिरा
48 जन्य भुजंगेन भुजाभृता । मूरुरायरगंडांकः प
49 रराय भयंकरः । प्रतापदेवरायेण प्रार्थनाकल्प
50 भूरुहा । लक्ष्मी लोके शकस्याब्दे विरोधिकृतिव
51 त्सरे । माघे मास्य सिते पक्षे दर्शे दिवसकृद्ग्रेह ।
52 वारे सौरेर्धनिष्ठायां तारे पुण्यतमे दिने । गोवाख्य
53 राज्य संबंधि गुत्तिवैठेय मध्यगः गुत्तीद्वादश
पल्लीनां मध्य
54 देशविभूषणं । केलगुंदणिनामासौ ग्रामः सोमा समन्तितः
55 सर्वमान्यतया भोग्यः सर्ववाधाविवर्जितः । आनन्दवाल
56 परिपदलंकारत्वमृच्छतः पदवाक्यप्रमाणांबुनिधी
57 नां पारदृश्वनः । श्रीगुरुपोत्तमारण्य यतीन्द्रस्य जगद्गु
58 रोः । श्रीरामचंद्रनैवेद्यप्रकुण्ठ्यर्थमदीयत । आचंद्रार्कं ॥
59 गोवाकोंकणवैद्यस्थकैगऊदेशमाश्रितः । हिरिहाल हल
60 गाणहालभ्यां मोटेपल्याचसंयुतः । तथाहुणसे पल्याच के
61 रगादेविहल्लिकः । ग्रामः कैगैनामाच श्रीमहावलमर्चितुं ।
62 श्री गुरुपोत्तमारण्य गुरोः संरक्षितुंमठं । ब्राह्मणानां च
63 सत्रार्थं तस्यैवच गुरोर्वशे । अष्टाभिः सहसीमाभिः
64 सर्वमान्यमकंटकं अदायिदातुवर्येणस्थिरमाचं
65 द्रतारकं । सहिरण्योदक धाराभिर्दक्षिणासहितै सदा ॥

(III Plate front side.)

- 66 हरेर्लीलावराहस्य दंष्ट्रादंडः सपातुः[वः] हेमाद्रिकलशाय
67 त्रधात्रीच्छत्रश्रियंदधौ । इदमखिलराजशेखर मधुकर झं
68 कारगीतमहात्म्यं श्रीदेवराज नृपते शासनमवनितलपा
69 रिजातस्य । शासनाचार्य्यधर्मेण शासनात्स्वामिशासनात्
70 त्वष्ट्रावरदपाचार्य्यवर्येण लिखितंत्विदं । अहोरात्र
71 वराजेंद्र सप्तजन्मानु पालय न शृणामि न पश्यामिस्व
72 यंदत्तापहारिणं । शत्रुणापि कृतोर्धर्मः पालनीयः प्रय

- 73 त्ततः शत्रुरेवहि शत्रुःस्याद्धर्मः शत्रुर्नकस्यचित् । स्वद
 74 चांद्दिगुणपुण्यं परदत्तानुपालनं परदत्ता
 75 पहारेण स्वदत्तं निष्फलं भवेत् । श्री श्री श्री ॥
 76 दानपालनयोर्मध्ये दानाच्छ्रेयोनुपालनं दानात्स्वर्गमवा
 77 प्रोति पालनादच्युतं पदं । एकैव भगिनी लोके सर्वेषा
 78 मेव भूभुजां न भोग्या न करग्राह्या विप्रदत्तावसुंधरा
 79 सामान्योयं धर्मसेतुर्नृपाणां काले काले पालनार्थो भवद्भिः
 80 सर्वानेतान्भाविनः पार्थिवेन्द्रान्भूयो भूयो याचते रामचन्द्रः
 श्रीविरूपाक्ष

Transliteration.

(I Plate back side)

1. śrī Gaṇādhīpatayē namaḥ । śubham astu । namas tunga-śiraś-chumbi-
chandra-chāma-
2. ra-chāravē । trailōkya-nagarā-rambha-mūla-stambhāya Śambhavē । yasyālā-
3. nam satām chētaḥ prāṇavō maṇi-ghaṇṭikā । ankuṣam kēvalā bhaktis sō-
4. vatād vō madāvalaḥ । Lakshminī pakshmalayēm nityam pōtrī kōpi purā-
5. tanaḥ । yasya dāmshtṛāṇchalē bhūmir mustā-kanda-kaṇāyitā । a-
6. sti chūḍāmaṇiḥ Śambhōr ambhōdhēr ātma-sambhavaḥ । Sōmaḥ Sura-
7. bhi-Mandāra (h)—sudhā—Lakshmi-sahōdaraḥ । Yaduh prādurabhūd asya
8. vaṁsē vasumatī-patiḥ । alaṇchakāra yadvamśyam jananēna Ja-
9. nārdanaḥ kulē tasya Balārāti-balaiśvarya-vibhāvanah । ja-
10. jñē kirtti-sudhā-dhauta-dikkō Bukkamahīpatiḥ । Hari svayam ja-
11. gatrāṇē Haraḥ para-vidāraṇē । tanayas tasya samabhūd dhîrō
12. Hariharō nṛipaḥ । yasya yad-vāraṇānām cha dīrgha-hasta-parichchu-
13. taiḥ । dāna-dhārā-payah pūrair abhavat pankilā mahi । tasmād
14. ajani Sarvajñād iva Śaktidharō nṛipaḥ । Dēvarāya iti śrī-
15. mām prati-bhūbhṛid-vidāraṇah । viḥāya vārijam Lakshmiṁ Vishṇō-
16. r api bhujāntaram । karavālāṇchalē yasya chakāra vasatiṁ
17. chiram । vismayam janayāmāsa vidyaudārya-parākramaḥ । Nā-
18. bhāga-Nahushādīnām yas tanūkṛitavān yaśah । Dēvarāya-ma-
19. hīpālō dharmōdbhava-guṇānvitam । ajtjanat sa vijayam vi-
20. ram Vijayabhūpatiṁ । kṛipā yasya kṛipāṇi cha dharā-dāna-sa-
21. mujvalē । samitau dadatu (s) svāsthyam vidushām vidvishām api । ya-
22. sya sangīta-sāhityē samjātē karṇa-gōcharē mahaniya-ma-

(II Plate front side)

23. hastōmē vaibhavam maṇi-kundalē । anavadyā sphurad-vidyā vai-
24. śāradyaika-mandiram । Bhōjam ēva punarjātam mēnirē yam ma-
25. nīshinaḥ । karpūra-pūra-dhavalē kanadra [tna] vibhūshaṇē । yad-bhu-
26. ja-bhōgi-śikharē chiram āsta Vasundharā । pradadānasya sa-

27. tatam pratyarthi-prârthanâ-dhikam | yasya pratyarthi-bhûpâlô na
28. gatah karna-gôcharam | Duryôdhanô vipakshânâm Karnas cha pra-
29. tipâdanê | Dhritarâshtrôpi satatam ya (s) svayam Vijayô bha-
30. vat | yad-vâchâ prâpitâ bamdham dṛiḍham śabdâ iva dvishah | prayô
31. rasya parityâgât prâptâ śravaṇa-gôcharam | tasya Nâ-
32. ranadêviti nânâ-guṇa-vibhûshaṇâ | babbhûva dēvī
33. dayitâ Śachiva Namuchidvishah | sâ tapôbhir bahu-vi-
34. dhaih paritôshya Śriyahpatim | vīram Vijaya-Bhûpâlâ-
35. d Dêvarâyam ajijanat | yat-pratâpa-mahâvahnêr visphu-
36. lingô Vibhâkaraḥ | yat-samâksbâ Sudhâsindhô śikara
37. Kshîrasâgaraḥ | rājâdhirâja-râja-śrī śrī-râja-paramê-
38. śvaraḥ | ya pratâpa-padam nâmnô dadhâti nava-bhûshaṇam | na-
39. mat-sâmanṭa-makutî-nikâsha-masruṇi-kṛitaiḥ | yat-pâda-
40. nakharair bhûmir abhûd âdarśa- śâlinî | śatravô yasya chaṇ-
41. dēna maṇḍalâgrēna khamḍitâ | kurvanti maṇḍalâ Bhânôr na-
42. bha-śrī-maṇi-kamkaṇam | yasya viśrâṇana-ślâghâ-vi-
43. natê vibudhadrumê | âharanty agra-pushpâṇi nirâyâsam
44. Surâṃganâḥ | arpayatyanaghê yasminn agrahâram manishi-

(II Plate back side)

45. nâṃ | chitraṃ diganganâbhir drâg agrâ-hârî-kṛitam yaśah | tēna
46. śrī Dêvarâyēṇa Vijayâdhipa-sûnunâ | Nârâyāṇam-
47. bikâ-garbha-ratnâkara-sudhâṃsûnâ | bhâshâtilaṅghi-râ-
48. janya-bhujamgēna bhujâbhṛitâ | mûru-râyara-gaṇḍâṅkaḥ pa-
49. rarâya-bhayamkaraḥ | Pratâpa-Dêvarâyēṇa prârthanâ-kalpa-
50. bhûruhâ | Lakshmi-Lôkê Śakasyâbdê Virôdhikṛiti va-
51. tsarê | Mâghê mâsy asitê pakshêḍarsê divasa-kṛid-grahê |
52. vâre Saurêr Dhanishṭhâyâṃ târe puṇyatamê dinê | Gôvâkhyâ-
53. rājya-sambamḍhi Guttî-Veṇṭhēya-madhyagaḥ Guttî-dvâdaśa-pallînâṃ
madhya-
54. dēśa-vibhûshaṇam | Kelagundani-nâmâ sau grâmaḥ sîmâ-samantitah
55. sarvamânyatayâ bhôgyah sarva-bâdhâ-vivarjitah | Ânandavâla-
56. parishad-alanukâratvam ŗichchhatah | pada-vâkya-pramâṇâmbu-nidhi-
57. nâṃ pâradṛisvanah | Śrī-Pûrushôttamâranya-yatindrasya jagadgu-
58. rōḥ | Śrī-Râmachandra-naivēdya-prakluptyartham adiyata | âchandrâr-
kam ||
59. Gôvâ-Konkaṇa-Veṇṭhyastha-Kaigayî-dēśam âśritah | Hirihâla-
60. Gâṇahâlubhyâṃ Moṭṭepalyâ cha samyutah | tathâ Hunasepalyâ cha Ke-
61. ragâdêvihallikah | grâmaḥ Kaigai nâmâ cha śrī Mahâbalam archchitum |
62. Śrī Pûrushôttamâranya-gurōḥ samrakshitum maṭham Brâhmaṇânâṃ cha

63. satrârtham tasyiva cha gurôr vašê¹ aštâbhih saha sîmâbhih
 64. sarvamânyam akamṭakam adâyi dâtrivaryêṇa sthiram â-cham-
 65. dra-tâarakam¹ sahiramnyôdaka-dhârâbhir dakshiṇâ-sahitai [s] sadâ ||

(III Plate front side)

66. Harêr lilâ-varâhasya damshtrâ-damḍah sa pâtuḥ Hêmâdri-kalaśâ ya-
 67. tra dhâtrî chehhatra-śriyaṃ dadhau¹ idam akhila-râja-śekhara-madhukara-
 jhham-
 68. kâra-gîta-mâhâtmyaṃ śrî-Dêvarâja-nripatê śâsanam avani-tala-Pâ-
 69. rijâtasya | Śâsanâchârya-dharmêṇa śâsanât svâmi-śâsanât
 70. tvashtrâ Varadapâchârya-varyêṇa likhitam tvidam¹ ahô Râgha-
 71. va-râjendra sapta-janmânu pâlaya na śriṇômi na paśyâmi sva-
 72. yaṃ dattâpahâriṇam | śatruṇâ pi kṛitô dharmah pâlanîyah praya-
 73. tnataḥ śatrurêva hi śatruḥ syâd dharmah śatrur na kasya chit | sva-da-
 74. ttâm dviguṇam puṇyam para-dattânu-pâlanam para-dattâ-
 75. pahârêṇa sva-dattam nishphalam bhavêt¹ śrî śrî śrî
 76. dâna-pâlanayor madhyê dânach chhrêyô- nupâlanam dânat Svargam avâ-
 77. pnôti pâlanâd achyutam padam¹ | êkaiva bhagini lôkê sarvēśhâ —
 78. m éva bhûbhujâṃ na bhôgyâ na kara-grâhyâ vipra-dattâ vasundharâ |
 79. sâmanyôyaṃ dharma-sêtuṃ nripanâṃ kâlê kâlê pâlanîyô bhavadbhiḥ
 80. sarvân êtân bhâvinah pârthivêndrân bhûyô bhûyô yâchatê Râmachandraḥ
 Śrî Virupâksha.

Translation.

LL. (1-2).

Obeisance to Gaṇâdhipati: Good fortune: The usual verse in praise of Sâmbhu:—

LL. (3-36).

May the Elephant (Gaṇêśa) whose tethering post is the mind of good men, jewelled bells the Praṇavamâṇtra and the goad, pure devotion protect you:—There is an ancient Boar who casts glances at Lakshmi and in whose tusks the earth looks like a particle of *mustâ* root (the grass cyperus rotundus). There is the Crest-jewel of Sâmbhu, the Moon, the son of Ocean, and a brother of the Celestial Cow, Mandâra tree, Ambrosia, and Lakshmî. In the race of the moon was born the King Yadu whose line Krishṇa adorned by his birth. A descendent of his, was King Bukka possessed of the strength and wealth of Indra whose bright glory whitened all the cardinal directions. His son was the king Harihara, a Hari in protecting the world and a Hara in killing enemies. The earth became muddy by the streams of *dâna* water (water accompanying gifts made: juice flowing from the temples) falling from the long arms (trunks) of that king and of his elephants. To him was born like Skanda (Śaktidhara) to Śiva (Sarvajña) the powerful (Śaktidhara) king

Dēvarāya, destroyer of hostile kings (in the case of Skanda the epithet *prati-bhūbhīdvidūraṇa* means piercer of the mountain Krauncha which gave shelter to his enemies). Leaving the lotus and Vishnu's chest Lakshmi made the tip of his sword her permanent abode. By his learning, liberality and prowess he caused admiration and lessened the fame of Nābhāga, Nahusha and others. The King Dēvarāya got a son Vijaya-bhūpati, full of righteous qualities, ever successful and valiant. His compassion and sword shone by *dharādāna* (gift of lands and acquisition of territories) and gave the learned and the enemies *svāsthya* (happiness and residence in heaven) in *samiti* (court and battle). The bright jewelled ear-rings worn by him in his ears looked splendid when he listened to music and poetry. His faultless, bright and comprehensive learning was such that people looked upon him as Bhōja born again. In the mountain of his arms, white with camphor paste, adorned with jewelled ornaments, the earth rested long. As the king was always making gifts in excess of what the supplicants might ask (as the king was destroying the desires of his enemy kings) no king who could vie with him in liberality has been heard of (no hostile king could be heard of). Though he was always Duryōdhana (unassailable) to enemies, Karṇa in making gifts, and Dhṛitarāshṭra (protector of kingdom) he was also Vijaya (Arjuna). His enemies firmly imprisoned by his word, like articulate sounds by speech, were heard of only when they died (?) Nārāṇadēvi was his beloved queen like Śachi to Indra. By various austerities she pleased Vishnu and brought forth Dēvarāya, son of Vijaya. The sun was but a spark of the great fire of his valour and the milk ocean but a drop of the ocean of the nectar of his fame.

LL. (37-45).

Possessed of the royal fortune of the king of kings, and being a supreme lord over kings he wears a new ornament that is the word *pratāpa*. By the finger-nails of his feet soft and bright with the pressing down of the ends of the crowns of the dependant chiefs bowing before him, the earth became possessed of a jewelled mirror. The enemies cut down by his sharp sword convert the orb of the sun into a jewelled bracelet for the goddess of the sky. The celestial nymphs pick flowers with ease from the top of the celestial tree which bowed down on hearing the praise of his munificence. While he bestowed *agrahāras* on scholars, the ladies of the cardinal points made excellent garlands (*agrahāra*) of his fame.

LL. (46-65).

That king Pratāpa Dēvarāya, son of King Vijaya and a moon to the ocean the womb of Nārāyaṇāmbikā, bearer on his arms of the title a *bhujanga* to princes who break their word, a champion over the three kings, terrible to enemy kings, a celestial tree to supplicants, on the holy occasion of a solar eclipse on Saturday the new moon day of the dark fortnight of the month Māgha in the year Virōdhikṛit

corresponding to the Śaka year (reckoned by the chronogram) *Lakṣmīloka* (1353) under the asterism Dhanishṭhā granted as a *sarvamānya*, exempt from all imposts, with the boundaries defined, the village Keḷagundaṇi belonging to the Gutti Twelve in Gutti-venṭheya of the Gôvâ kingdom, to the ornament of the Ânandavāla-parishad, proficient in grammar, logic and mīmāṃsā, the jagadguru Pûrushôttamâraṇya-yatindra in order to provide for offerings of food for the god Râmachandra and to last as long as the Moon and Sun endure. The foremost of liberal persons, king Dêvarâya also granted the village Kaigai, along with the hamlets Hirihâla, Gâṇahâlu, Moṭṭepalli, Huṇasepalli and Keṇagâdêvihalli, situated in Kaigai-dêśa of the Konkaṇa-venṭheya in the Gôvâ kingdom, as *sarvamānya*, free from imposts, with the eight boundaries defined, with pouring of water on gold and with presents of money, to Purushôttamâraṇya-guru for the worship of the god Mahâbali, for the upkeep of the Maṭha and for feeding the Brahman dependants.

LL. (66-80).

The praise of Varâha:—This śasana of the king Dêvarâja who is a Pârijâta on earth whose greatness is resounded by the humming of the bees the great kings was written by the king's order according to the rules followed by engravers of śasanâs, by the engraver (tvashṭri) Varadapâchârya O king Râghava :

 Even the charity made by an enemy is to be protected with care. The enemy is only hostile but his charity is not hostile to anybody.

(The usual imprecatory stanzas).

80. Śrī Virûpâksha.

Note.

This copper plate inscription is similar to the previous number and registers the gift of the villages Keḷagundaṇi and Kaigai with hamlets in the Gôvâ kingdom by Dêvarâya II. King of Vijayanagar to the ascetic guru Purushôttamâraṇya. The date of the grant corresponds to Saturday, 2nd February 1432, a day of solar eclipse as stated in the grant and is regular in all details.

The genealogy of Dêvarâya II is similar to that in the previous grant and the other records of this king. We learn in this grant however that his mother Nâraṇadêvi was a devotee of Viṣṇu and by the favour of that god the son Dêvarâya was born to her (L34).

The object of the grant has been given not only as in the previous number to provide for food offerings to the god Râmachandra but also to provide for the worship of Mahâbala, for the upkeep of the matt and feeding the Brahman dependants. The god Mahâbala referred to here is evidently the deity (Śiva) of that name worshipped in the sacred place called Gôkaṇa situated on the west coast, also in the Gôvâ kingdom.

The engraver of this grant is the same as that of the previous number, *viz.*, Varadapâchârya.

28

Chaudisettikoppa grant of the Keladi king Virabhadra Nâyaka dated S 1552 in the possession of the Matt at Srîngêri.

3 Plates : Kannada characters and language.

Size $9\frac{1}{4}" \times 6\frac{3}{4}"$

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 6ನೆಯ ತಾಮ್ರ ಶಾಸನ.

3 ಹಲಗೆಗಳು.

ಪ್ರಮಾಣ $9\frac{1}{4}" \times 6\frac{3}{4}"$

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರವೇ
2. ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂ
3. ಭವೇ ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಧ್ಯುದಯ ಶಾಲವಾಹನ ಶ
4. ಕ ವರುಷ ೧೫೫೨ನೆಯ ಶುಕ್ಲ ಸಂವತ್ಸರದ ಪು
5. ಷ್ಯ ಶು ೧೦ ಲು ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾ
6. ಚಾರ್ಯವರಿಯ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾರಾವಾ
7. ರ ಪಾರೀಣ ಯಮನಿಯಮಾದ್ಯಾಷ್ಟಾಂಗ ಯೋಗನಿ
8. ರುತರಾದ ಶೃಂಗೇರಿಯ ಶ್ರೀಸಚ್ಚಿದಾನಂದ ಭಾರ
9. ತಿ ಸ್ವಾಮಿಗಳಿಗೆ ಶ್ರೀಮದ್ವೆಂಕಟ ಮುರಾರಿ ಕೋಟೆ ಕೋ
10. ಳಾಹಳ ವಿಶುಧವೈದಿಕಾದ್ವೈತ ನಿಧಾಂತ್ ಪ್ರತಿಷ್ಠಾಪಕ
11. ಶಿವ ಗುರುಭಕ್ತಿ ಪರಾಯಣರಾದ ಕೆಳದಿ ವೆಂಕಟ
12. ಪ್ಪನಾಯಕರ ಪಾತ್ರರಾದ ಭದ್ರಪ್ಪನಾಯಕರ ಪು
13. ತ್ರರಾದ ವೀರಭದ್ರನಾಯಕರು ಕೊಟ್ಟ ತಾಂಮ್ರ ಶಾ
14. ಸನದ ಕ್ರಮವೆಂತೆಂದರೆ ಪಟ್ಟಗುಪ್ತ ಹೊಳೆ ಬಳಿ
15. ಯ ಮನೆವಾರ್ತೆ ವೆಂಕಂಠನು ಕಟ್ಟಿಸಿದ ಮಠವ
16. ನು ನಿಮಗೆ ಸಮರ್ಪಿಸಿದಲ್ಲಿ ಆ ಮಠದ ದೇವ

(1ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

17. ಪೂಜೆಯ ಅಮೃತಪದಿ ನಂದಾದೀಪ್ತಿಗೆ ಪ್ರಾಕು ವಿ
18. ಭವ ಸಂವತ್ಸರದ ಪುಷ್ಯಬಿಲು ವೆಂಕಟಪ್ಪನಾಯ
19. ಕ ಅಯ್ಯನವರು ಪಟ್ಟಗುಪ್ತ ಸೀಮೆ ವಳಗಣ ಚಲು
20. ಡಿ ಸೆಟ್ಟಿ ಕೊಪ್ಪದ ಗ್ರಾಮವನು ಬಿಟ್ಟಿದ್ದರಾಗಿ ಆ ಗ್ರಾ
21. ಮಕ್ಕೆ ಸಲುವ ಪ್ರಾಕು ರೇಖೆ ಬ್ರಾಂಹ್ಮಣ ವಾಡದಿಂದ ಲು
22. ಗದೆ ತೋಟ ಸಹಾಕುಳರ್ಗ || ೦ಗೆ ಅರೆವಾನಿ ಸಹಾ ರೇ
23. ಖೆ ಗ ೧೪೬೨ || ಕೆ ಶ್ರಯ ನಷ್ಟ ಗ ೨೬೨ || ಶೃ ಗ ೧೨ ಬಿ
24. ರಾಡದಿಂದಲು ಭತ್ತಸುಂಕ ದುರ್ಗದ ಭತ್ತನೆಚ್ಚ ಬಿ
25. ರಾಡದಿಂದಲು ಗ ೧ಕೆ ೬೨ || ಲುಗ ೨ || ೩ || ಉಭ

26. ಯಂಗ ೧೪ ||೩|| ಮೆಣಸಿನ ಚಡಿತ್ತಗ ೦೨|| ಉ
27. ಥಯಂ ೧೫೦೧ ತಥಾ ತಿಥಿಲು ಬಿಟ್ಟದು ಪಟ್ಟ
28. ಗುಪ್ತೆ ಸೀಮೆ ಶೂದ್ರವಾಡದ ಗೊರುಗದ್ದೆ ಗ್ರಾಮದ ವಳ
29. ಗಣ ಮಲವ ಹೊಂದಿದ ಹೊಳೆ ಹೊದ್ದಿನ ಸ್ತಳ ೧ ಭಟ್ಟ
30. ರಕಾನ ಗಡೆಸ್ತಳ ೧ ಉಥಯಂ ಸ್ತಳ ೨ಕೆ ಕುಳಗ ೧೦೪
31. ಕೆ ಹೊಳೆ ಹರಿದು ಕುಳಗ ||೦೬|| ಶ್ರು ಕುಳಗ ||೪೦|| ಆರೆ
32. ವಾಸಿ ಸಹಾ ರೇಖೆಗ ೧೦೩|| ಬಿರಾಡದಿಂದ ಗ ೦೩||೦ ಉ
33. ಥಯಂಗ ೧||೨ ಉಥಯಂಗ ೧೬||೩ ಹಡಿ
34. ನಾಟು ವರಹನು ಎಂಟು ಹಣವಿನ ಭೂಮಿ
35. ಗೆ ಸಲುವ ಸರ್ವ್ವ ಸ್ವಾಮ್ಯವನು ಪ್ರಾಕು ಮರಿಯಾದೆ
36. ಯೆಲ್ಲ ಅಗುಮಾಡಿ ಕೊಂಡು ಚೆಲುದಿ ಸೆಟ್ಟ ಕೊ

(2ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

37. ಪ್ಪದ ಗ್ರಾಮದ ತೋಟದ ಅಡಕೆ ಮೆಣಸಿನ ಸ್ತಳ ಸು
38. ಂಕಮನು ಮಲ ಧರ್ಮಕ್ಕೆ ನಡಸಿಕೊಂಡು ನಪ್ಪಕೆ ನಿಲ
39. ಸಿದ ಭೂಮಿನು ಆಗಾಮಿಮಾಡಿ ಸಸಿಬಾಳೆ ತಂ
40. ಗು ಹಾಕಿ ಕೊಂಡು ಮಲದೇಲು ಪೂಜೆವಿನಿಯೋಗಕೆ
41. ನಡಸಿ ಬಹಿರಿ ತಥಾತಿಥಿಯಲೂ ನಿತ್ಯ ಧತ್ರ ಧರ್ಮ
42. ಕೆ ಬಿಟ್ಟದು ವಿಶ್ವನಾಥಪುರದ ಅಗ್ರಹಾರದ ಅ
43. ಉವತ್ತ ನಾಲ್ಕು ಗ್ರುತ್ತಿವಳಗೆ ಕುಂದನೂರ ಗ್ರಾಮದ
44. ಲ್ಲ ಸಾಮಶಾಖೆಯ ಕಾವಲವಾಡದ ಹೊಂನಿ ಭ
45. ಟ್ಪರ ಮಕ್ಕಳು ನಾರಸಿಂಹ್ಯ ಭಟ್ಟರಿಂದಲು ಶಾಸ
46. ನಸ್ತವಾದ ಗ್ರುತ್ತಿನು ಕ್ರಯಕೆ ಮಾಖಿದು ಭಲ್ಲಪ್ಪ
47. ಪೊಡರಿಗೆ ಗ್ರುತ್ತಿ ||||೦ ನಾರಸಿಂಹ್ಯ ಭಟ್ಟರಿಗೆ ಗ್ರುತ್ತಿ |೦
48. ಉಥಯಂ ಗ್ರುತ್ತಿ ೧ನು ಕ್ರಯವ ಮಾಡಬಾರ
49. ದೆಂದು ಗ್ರುತ್ತಿನು ಅರಮನೆಗೆ ಕಟ್ಟಿಕೊಂಡು ಯ
50. ತ್ತರಾಗಿ ನಾರಸಿಂಹ್ಯ ದೀಕ್ಷಿತರಿಗೆ ಕೊಟ್ಟು ಯದ್ದ
51. ಲ್ಲ ಅವರಿಗೆ ಪ್ರತ್ತಿಯಾಗಿ ಗ್ರುತ್ತಿಯ ಕೊಟ್ಟ ಸಂ
52. ಮಂಥ ಮೂಲ ಗ್ರುತ್ತಿವಂತ್ತರು ನಪ್ಪ ಸಂತಾನ ವಾ
53. ಗಿ ಹೋದಲ್ಲ ಯೀ ಗ್ರುತ್ತಿನು ನಿತ್ಯ ಧತ್ರ ಧರ್ಮಕೆ
54. ಬಿಟ್ಟವಾಗಿ ಯೀ ಗ್ರುತ್ತಿಗೆ ರೇಖೆ ಗ ೨೪ ಯಪ್ಪತ್ತ

(2ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

55. ನಾಲ್ಕು ವರಹಗೆ ಸಲುವ ಸರ್ವ್ವ ಸ್ವಾಮ್ಯವನು ಅಗ್ರಹಾರ
56. ದ ಅಪಂದದಲ್ಲ ಅನುಭವಿಸಿಕೊಂಡು ಭತ್ರಧರ್ಮಕೆ
57. ನಡಸಿ ಬಹಿರಿ ಯೀ ಮಲ ಧರ್ಮಕ್ಕೆ ಅಯಿದು ಎತ್ತಿನ ಮಾಂ
58. ನ್ಯವನು ಪ್ರಾಕು ಪ್ರಭವ ಸಂವತ್ಸರದ ಪುಷ್ಯ ಶು ೧೫ಲು ಸೋಮೋ
59. ಪರಾಗ ಪುಂಜ್ಯಕಾಲದಲ್ಲ ವೆಂಕಟಪ್ಪನಾಯಕ ಅಯ್ಯ
60. ನವರು ಶಿವಾರ್ಪಿತವಾಗಿ ಬಿಟ್ಟ ಮಾಂನ್ಯ ಅಕ್ಕಿ ಭತ್ತ ಉಪ್ಪು

61. ರಾಗಿ ವಿದಳ ಬೂಸ ಸಹಾ ಯಿಷ್ಟು ಜಿನಿಸನು ಘಟ್ಟದ ಮೇ
62. ಲಣ ಸುಂಕ ಘಟ್ಟದ ತೈಲಗಣ ಸುಂಕದ ರಾಣಿಗಳಲ್ಲಿ ಹೇ
63. ರಿ ತಂದು ಅವಾವ ಪೇಲೆಗಳಲ್ಲಿ ಮಾಯಿಕೊಂಡು ಸರ್ವಮಾ
64. ನ್ಯವಾಗಿ ಯೀಸ್ವಾಸ್ತನು ಎತ್ತಿನ ಮಾಂನೈವನು ನಿಮಿ ಶಿ
65. ಶುಪರಂಪರೆಯಾಗಿ ಮಠ ಧರ್ಮಕೆ ನಡುಕೊಂಡು ಬಸಿ
66. ರಿ ಎಂದುಕೊಟ್ಟ ತ್ತಾಂಮೃಶಾಸನ ಯಿದಕೆ ಸಾಕ್ಷಿಗಳು ಆ
67. ದಿತ್ಯ ಚಂದ್ರಾವನಿಲೋನಲತ್ತ್ವ ದ್ಯುರ್ಮೂಮಿ ರಾಪೋಹೃದ
68. ಯಂಯಮಶ್ಚ ಅಹಶ್ಚ ರಾತ್ರಿಶ್ಚ ಉಭೇಚ ಸಂಧ್ಯೆ ಧರ್ಮ
69. ಶ್ಚ ಜಾನಾತಿ ನರಸ್ಯ ಉತ್ತಂ | ಶ್ರೀವೆಂಕಟಾದ್ರಿ
70. ಯಿತರಾಗಿ ಬಿಟದು ಪ್ರಮೋದ ಸಂವತ್ಸರದ ಭಾ
71. ದ್ರಪದ ಬ ಅ ಲು ನಾ ಉ ತೀರ್ಥಹಳಿಗೆ ಹೋಹಾಗಲು
72. ಮಠದಲಿ ಉಳಿದಿದಲಿ ಶಿವಾರ್ಪಿತವಾಗಿ ಸತ್ಯಮ
73. ರ ದೇವಸ್ಥಾನಕೆ ಬಿಟದು | ಪಟ್ಟಗುಪೆಯ ನೀಮೆ

(3ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

74. ವಳಗಣ ಗೋರು ಗದೆ ಗ್ರಾಮ ರಕೆ ಪ್ರಾಕು ರೇಪ ಕುಳ |
75. ಗ ೧೩|| ಕೆ ಸಲುವದು ಗ ೨೦:೨|| ಬಿರಾಡಗ ೪೨|| =
76. ಉಭಯಂಗ ೨೪||೦|| = ಜಂಗಮರ ಬಿರಾಡ ೮೩|| =
77. ಉಭಯಗ ೨೪||೩|| ಕೆ ನಷ್ಟ ಹೊಳೆ ಹರಿದು ಕುಳಗ ||೦
78. ಕೆ ಗ ||೩|| ಶುಧರೇಪ ಗ ೨೪ ದೇವಸ್ಥಾನದಿಂದ | ಕಲ್ಲಿನಾ
79. ಥ ದೇವರಿಂದ ಬೀಜು ೩ಕೆಗ ೧ ಐತ್ತ ಬ ೧೬ಕೆ ದೇವತಾ
80. ಪೆಟು ೧೨೯ ಶುಧ ಗ ೧ ಐತ್ತ ಬ ೪ ಕೆಗ ||೧|| = ಉಭಯಂ
81. ಗ ೧||೧|| = ವಿಭವ ಸಂವತ್ಸರದಲು ಹೆಟದು ಭೈರನ ಗ
82. ದೆಯಿಂದ ಬ ೧|| ಕೆಗ ||೦ ಗಣಾಚಾರ ೮೨|| ಅಂತು ಗ ೨೨೪ =
83. ಉಭಯಗ ೨೨೪ = ಕೆ ಪ್ರಾಕು ಉತ್ತರಗ ೧||೨೯ ಶುಧ |
84. ಗ ೨೪||೨ = ಮುಂಡಿಗನ ಕೊಪದಿಂದ ಹಾನಂಬಿಸಿಂ
85. ನೆಯಿಂದ ಕುಳಗ ೨|| ಕೆಗ ೪||೧ = ಮಾಯಗೊಂಡನ ಕೊ
86. ಪದಿಂದ ಸೇನ ಬೋವನ ಹಿತ್ತಲು ಯಿಂದ ಕುಳಗ || ಕೆಗ ||೪|
87. ಅಂತು ಗ ೩೦:೨|| ಸಂಕೂರ ಸಂಕ್ತ ಪಸಿಗೆ ಯಿಂದಲು
88. ಗ ೧|| ಉಭಯಗ ೩೧||೨|| ಮೂವತವಂದು ವರಹಂ
89. ನು ಯೇಳು ಹಣವಡದ ಭೂಮಿಯನು ಶಿವಾರ್ಪಿತ
90. ವಾಗಿ ಬಿಟವಾಗಿ | ಯಿದಕೆ ನಡಸುವ ಕಟಿಳ | ಪಂಕ
91. ಟೀಶ್ವರ ದೇವರಿಗೆ ಅಮೃತ ಪಡಿಗೆ ದಿನ ರಕೆ ಅವಸರ ೨
92. ಕೆ ಅಕ್ಕಿ ರಾ ೧ ಲ್ಲೂ ತಿಂ ರಕ್ಕೆ ಬ ೧||೪|| ಬ ೧೮ಕ್ಕೆ ಬ ೧೮ಕ್ಕೆ

(3ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

93. ಭತ ಬ೨|| ಲು ಬ ೪೫ ಧನುಮಾಸಕೆ ಬ ೩ ಉಭಯಂ ಬ ೪೮
94. ಕೆಗ ೧ ಕೆ ಬ ೬ಲು ಗ ೮ ಕೊಪೆ ಹನರು ಗ ||೧ ಅನಶುಧಿ
95. ತುಪಗ ||೧ ನಂದಾದೀಪ್ತಿ ರಕೆ ಗ ೩ ನಿತ್ಯ ತಾಂಬೂಲ ೮೩ ಹತಿ
96. ದೂಪ ೮೨ ಶ್ರೀಗಂದ ೮೩ ಅಂಗವಸ್ತ್ರ ೮೨|| ಶನಿವಾರ ಯಂಜಿ

97. ಮಜನ ೧೨||೦ ಪಂಚ ಪರ್ವ ಗ ||೦ ಕಾರ್ತಿಕ ಪೂಜೆ ಗ ೧ ವಸಂ
 98. ತ ಪೂಜೆ ಗ ೧ ಗೋಕುಲಪ್ಪಮಿ ೧೩ ಉಭ್ಯಾನ ದ್ವಾದಶೆ ೧೩ ನ
 99. ಯಮಿತ ೧೨ ಅಂತು ಗ ೧೬||೩ ರಾಜಾಂಗಳ ಗುಡಿಸುವ
 100. ವಗೆ ಗ ೧ ೧೨ ಉಭಯಂಗ ೧೮ ಸತ್ರದ ಸಂಮಂಥಾ ದಿನ
 101. ೧ಕೆ ಜನ ೧೨ಕೆ ಜ ೧ಕೆ ಭತರಾ ೧ ಲು ತಿಂ ೧ಕೆ ಧತ ಖ ೧೮ಕೆ
 102. ಗ ೧೮ ಖ ೬ಲುಗ ೩ಲು ಗ ೩೬ ನಯಮಿತ ವೆಚಗ ೧||೨||೦
 103. ಉಭಯ ಗ ೩೬||೨|| ಕೆ ಪಾಕು ಬಿಟದು ಗ ೨೪ ಶುದ ಸತ್ರ
 104. ವೆಚಗ ೧೩||೨|| ಉಭಯಗ ೩೧||೨|| ಮೂವತವಂ
 105. ದು ವರಹನು ಎಳು ಹಣವಡದ ಭೂಮೀಗೆ ಸಲುವ
 106. ಸರ್ವ ಸ್ವಾಮ್ಯವನು ಪ್ರಾಕುಮರಿಯಾದೆಯಲ್ಲ ಆಗ
 107. ಮಾಡಿಕೊಂಡು ದೇವತ್ತಾವೆಚ ಸತ್ರ ಧರ್ಮವನು ನಡ
 108. ಸಿಬಿಹಿರಿ ಎಂದು ಕೊಟ ತ್ತಾಮ್ಪ ಶಾಸನ | ಆದಿ
 109. ತ್ಯ ಚಂದ್ರಾವನಲೋನಲತ್ವ ದೈ ಭೂಮಿರಾಪ್ತೇ ಹೃದ
 110. ಯಂ ಯಮತ್ವ ಅಪತ್ತರಾತ್ರಿತ್ವ ಉಭೇಚ ಸಂಧೇ ಧರ್ಮತ್ವ ಚಾನಾತಿ ನರಸ್ಯ ಉತಂ |

ಶ್ರೀವೆಂಕಟಾದ್ರೆ

*Transliteration.***I.a.**

1. namas tunga-sirās-chumbi--chandra-chāmara-chāravê
2. trailōkya-nagarārambha-mūlastambhāya Śaip-
3. bhavê svasti śrī jayābhyudaya Śālivāhana śa-
4. kavarusha 1552 neya Śukla-samvatsarāda Pu-
5. shya śu 10 lu śrīmat parama-hamsa-parivrajakā-
6. chāryyavariya pada-vākya-pramāṇa-pārāvā-
7. ra-pārīṇa yama-niyamādyashṭāṅga-yōga-ni-
8. rutarāda Śrūṅgēriya śrī Sachchidānanda-bhāra-
9. ti-svāmigaḷige śrīnadd Eḍavamurāri kōṭe-kō-
10. ḷāhaḷa viśudha-vaidikādvaita- sidhāntta-prati-shṭāpaka
11. Śiva-guru-bhakti-parāyaṇarāda Keḷadi Venkaṭa-
12. ppa- nāyakara paṭtrarāda Bhadrappanāyakara pu-
13. trarāda Virabhadra-nāyakaru koṭṭa tāṁmra-śā-
14. sanāda kramaventendare Paṭṭaguppe-hole-bāli-
15. ya Manevārtte Venkaṇṇanu kaṭṭisida maṭhava-
16. nu nimage samarpisidalli ā-maṭhāda dēū-

I.b.

17. pūjeya āmrutapaḍi nandādiptige prāku Vi-
18. bhava-samvatsarāda Pushya ba 9 lu Venkaṭappa-nāya-
19. ka-ayyanavaru Paṭṭaguppe-sīme-valagaṇa Chaū-
20. di-seṭṭi-koppada grāmavanu biṭṭiddarāgi ā-grā-
21. makke saluva prāku rēkhe brāhmhaṇa-vāḍadindalu
22. gade ttōṭa sahā kuḷa-ga 9 || o ge arevāsi sahā rē-

23. khe ga 14 ' 2 || ke śraya nashta ga 2 ' 2 || śudh ga 12 bi-
24. rāḍadindalu bhatta sumka Durgada bhatta vechcha bi-
25. rāḍadindalu ga 1 ke ' 2¹ 7 lu ga 2 || 3 || ūbha-
26. yaṃ ga 14 || 3 || meṇasina chaḍitta ga ' 2 || ū-
27. bhayaṃ 15 ' 1 tathā tithilu biṭṭadu Paṭṭa-
28. guppe-sīme śūdravāḍada Gorugadde-grāmada vaḷa-
29. gaṇa maṭhava hondida hoḷe-hoddina staḷa 1 Bhaṭṭa-
30. ra-kānagade staḷa 1 ūbhayaṃ staḷa 2 ke kuḷa ga 1 ' 4
31. ke hoḷeharidu kuḷa ga || o śudh kuḷa ga || 4 ra āre-
32. vāsi sahā rēkhe ga 1 ' 3 || birāḍaḍinda ga ' 3 || o ū-
33. bhayaṃ ga 1 || 2 || ūbhayaṃ ga 16 || 3 || haḍi-
34. nāṇu varahanu eṇṭu haṇavina bhūmi-
35. ge saluva sarvva-svāmmyavanu prāku mariyāde-
36. yelli āgumāḍikoṇḍu Chaudī-setṭi-Ko-

II. a.

37. ppada grāmada ttōṭada aḍake meṇasina sthaḷa su-
38. nkavanu maṭha-dharmakke naḍasi koṇḍu nashtaḷake nili-
39. sida bhūminu āgāmimāḍi sasibāḷe teṃ-
40. gu hāḱikoṇḍu maṭha dēu-pūje viniyōgake
41. naḍasi bahiri tathā tithiyālū nitya-chhatra dharm-
42. kke biṭadu Viśva-nātha-puraḍa agrahāraḍa a-
43. ruvatta-nāḷku-ūrutti vaḷage Kundanūra grāmada-
44. lli Sāmaśākhya Kāvala-vāḍada Honnibha-
45. ṭṭara makkaḷu Nārasimhya-bhaṭṭarindalu śāsa-
46. nastavāḍa ūruttinu krayake māriḍu Bhallappa
47. voḍerige ūrutti || o Nārasimhya-bhaṭṭarige ūrutti 10
48. ubhayaṃ ūrutti 1 nu krayava māḍabāra-
49. dendu ūruttinu aramanega kaṭṭikoṇḍu yi-
50. ttalāgi Nārasihya-dīkshittarige koṭṭu yidda-
51. lli avarige prattiyāgi ūruttiya koṭṭa saṃ-
52. mandha mūla-uruttivantaru nashta-santānavā-
53. gi hōdalli yī ūruttinu nitya-chhatra-dharmake
54. biṭṭevāgi yī ūruttige rēkhe ga 24 yippatta

II. b.

55. nāḷku varahage saluva sarvva-svāmmyavanu agrahāra-
56. da apandadalli anubhaviṣi-koṇḍu chhatra-dharmake
57. naḍasi bahiri yī maṭha dharmake ayidu ettinanām-
58. nyavanu prāku Prabhava-saṃvatsaraḍa Pushya śu 15 lu sōmō-
59. parāga puṃṇyakāḷadalli Venkaṭappa-nāyaka-ayya-

60. navaru Śivārpitavāgi biṭṭa māmnya akki bhatta uppu
61. rāgi vidala bûsa sahâ yisṭu jinisanu Ghaṭṭada mē-
62. laṇa sunka Ghaṭṭada ttēlagana sunkada ṭhāṇegaḷalli hē-
63. rri ttandu āvāva pēṭhegaḷallu māṛikonḍu sarvvamā-
64. nnyavāgi yī svāstenu ettina mānynavanu nimma śi-
65. śu-parampareyāgi maṭha-dharmake naḍasikonḍu bahi-
66. ri endu koṭṭa ttāmra-śāsana yidake sākshigaḷu Ā-
67. ditya-chandrāv Anilōnalaś cha dyaṛ bhūmir āpō hruda-
68. yaṃ Yamaś cha ahaś cha rātriś cha ūbhēcha saṃdhyē dharma-
69. ścha janāti narasya uruttam | Śrī Venkatādri
70. yitalāgi biṭadu Pramōda-saṃvatsarada Bhā-
71. drapada ba 2 lu nāu Tīrthahaḷige hōhāgaḷu
72. maṭhadali ulididali Śivārpitavāgi satra ma
73. ṭha dēvastānake biṭadu | Paṭagupeya simē

III. a.

74. vaḷagaṇa Gōrugade grāma 1 ke prāku rēkhe kuḷa |
75. ga 13 || ke saluvadu ga 20 ' 2 || birāḍa ga 4 ' 2 || =
76. ubhayaṃ ga 24 || o ' = jangamara birāḍa ' 31 =
77. ubhaya ga 24 || 3 || ke nasṭa hoḷe haridu kuḷaga || o
78. ke ga || 3 || || śudharēkhe ga 24 dēvasthānadinda | Kallinā-
79. tha-dēvarinda bīja kha 3 ke ga 1 bhatta kha 16 ke dēvatā
80. vecha kha 12 śudha ga 1 bhata kha 4 ke ga || 1 || = ubhayaṃ
81. ga 1 || 1 || = Vibhava-saṃvatsaradalu hechidu Bhairanaga-
82. deyinda kha 1 || ke ga || o gaṇāchāra ' 2 || antu ga 2 ' 4 =
83. ubhaya ga 26 ' 4 = ke prāku uttāra ga 1 || 2 || śuda |
84. ga 24 || 2 || = Muṇḍigana Kopadinda Hānāmbi-sin-
85. neyinda kuḷa ga 2 || ke ga 4 || 1 || = Māyigoṇḍana-ko-
86. padinda sēnabōvana hittiluyinda kuḷa ga || ke ga || 4 ||
87. anttu ga 30 ' 2 || Samkūra-santte-pasige-yindalu
88. ga 1 || ubhaya ga 31 || 2 || mūvatavandu varahaṃ-
89. nu yeḷu haṇavaḍada bhūmiyanu Śivārpita-
90. vāgi biṭevāgi yidake naḍasuva kaṭaḷe | Venka-
91. ṭēsvara-dēvarige amrutapaḍige dina 1 ke avasasara 2
92. ke akki [pa] . . 1 llū tim 1 kke kha || llū kha 18 kke kha 1 kke

III. b.

93. bhata kha 2 || lu kha 45 Dhanumāsak kha 3 ubhayaṃ kha 48
94. ke ga 1 ke kha 6 lu ga 8 tove hesaru ga || 1 || annasudhi
95. tupa ga || 1 || nandādīpti 1 ke ga 3 nityatāmbūla ' 3 hati
96. dūpa ' 2 śrīganda ' 3 aṃgavastra ' 2 || Śanivāra yaṃṇe

97. majana ' 2 ||o panchaparva ga ||o Kârtika-pûje ga 1 vasam-
98. tapûje ga 1 Gôkulâshtami ' 3 Udhvâna-dvâdaśe ' 3 na-
99. yimita ' 2 antu ga 16 || 3 râjângaḷa-guḍisuva-
100. vage ga 1 ' 2 ubhayam ga 18 satrada sammamdhâ dina
101. 1 ke jana 12 ke ja 1 ke bhata . . 1 lu tinu 1 ke bhata kha 18 ke
102. ga 1 ra kha 6 lu ga 3 lu ga 36 nayimita vecha ga 1 || 2 || o
103. ubhaya ga 37 || 2 || ke prâku biṭadu ga 24 śuda satra-
104. vecha ga 13 || 2 || ubhaya ga 31 || 2 || mûvatavam-
105. du varahanu eḷuḥaṇavaḍada bhûmige saluva
106. sarva-śvâṃnyavanu prâkumariyâdeyalli âga-
107. mâḍikoṇḍu dēvattâ-vecha satra-dharmavanu naḍa-
108. sibahiri endu koṭa ttâṃmra-śâsana ¹ Âdi-
109. tya chandrâv anilônalaś cha dyaaur bhûmir-âpô-hruda-
110. yam Yamaś cha ahaś cha râtriś cha ubhê cha samdhyê dharmaś cha jânâti
narasya urutaṃ ¹

Śrî Venkaṭâdre

Translation.

LL. 1-2.

Salutation to Śambhu.

LL. 3-14.

Be it well. In the prosperous year 1552 of the Śâlivâhana era, on the 10th lunar day of the bright half of Pushya in the cyclic year Śukla.

The illustrious Vîrabhadranâyaka, son of Bhadrappanâyaka and grandson of Keḷadi Venkaṭappanâyaka, (possessed of the titles) Eḍava-Murâri, Kôṭe-kôlahâḷa, establisher of the pure Vedic Advaita doctrine (Viśudha-vaidikâ-dvaita-siddhânta-pratishtâpaka), engaged in devotion to Śiva and gurus: granted a copper-charter as follows to the illustrious Sachchidânandabhârati of Śringêri, chief of paramahansa-parivrâjakâchâryas, expert in *pada*, *vākya* and *pramâṇa*, engaged in eight-fold yôga including *yama* (control of passions), *niyama* (restraint):—

On the occasion of making over the maṭha near the river Paṭṭagupe built by Manevârte Venkaṇṇa we grant you lands of the village Chauḍiseṭṭi Koppa in Paṭṭaguppesime of the revenue value of 16 varahas and 8 ḥaṇas (as detailed below) which had been formerly bestowed for offering worship to the gods in the maṭha and for food offerings and illuminations by Venkaṭappa-Nâyaka-ayya on the 9th lunar day of the dark half of Pushya in the year Vibhava. The revenue income from the lands and gardens belonging to Brâhmaṇavâḍa (Brahman settlement or quarter) was 9½ gadyânas (kuḷa, original rent). This sum with the addition of a moiety (*arevâsi*) amounts to 14 gadyânas and 2½ ḥaṇas. Out of this, deducting 2 gadyânas and 2½ ḥaṇas for the loss on account of Śraya (depreciation) there

remains a balance of 12 gadyâṇas. An addition to this sum at the rate of 2 haṇas, 1 hāga and 7 *kāsus* per gadyâṇa on account of *birāḍa* (enhancement of rent due to competition), and duty on paddy, and additional expenses connected with paddy in Durga? (Durgada-bhatta-vechcha-birāḍa :) amounts to $2\frac{1}{2}$ gadyâṇas and $3\frac{1}{2}$ haṇas and the total comes to $14\frac{1}{2}$ gadyâṇas and $3\frac{1}{2}$ haṇas. Add to this for increased tax on pepper (meṇasina-chaḍita) a sum of $2\frac{1}{2}$ haṇas and the total amounts to 15 gadyâṇas and 1 haṇa. This revenue has been granted to you on the said date. So also have been granted to you on the said date a plot of land near the Matt on the river bank in Gorugadde village belonging to the *Śūdra-vāḍa* (Śūdra settlement or quarter) of Paṭṭaguppe-sīme, and another plot of land known as Bhaṭṭara-kānagadde. For these two fields the original revenue was, one gadyâṇa and four haṇas. Out of this deducting $\frac{1}{2}$ gadyâṇa for loss due to the river floods, the balance is $\frac{1}{2}$ gadyâṇa and four haṇas. To this add a moiety and it amounts to 1 gadyâṇa and $3\frac{1}{2}$ haṇas. This together with an increase of $3\frac{1}{2}$ haṇas on account of *birāḍa* comes to $1\frac{1}{2}$ varahas and 2 haṇas. Adding to this the previous sum of 15 gadyâṇas and 1 haṇa the result is a total of 16 gadyâṇas and 8 haṇas.

In addition to the full rights of possession over the lands bringing the annual revenue of 16 varahas and 8 haṇas you will also enjoy for the charities of the Matt the local customs duties (sthala-sunka) on the arecanut and pepper grown in the gardens of the village Chauḍisettiḥkoppa. You will also take up lands which have been assigned for making up losses (*naṣṭake nilisida bhūmi*) and grow plantain and cocoanuts thereon and use their future income gained for service of worship and other expenses of the Matt.

Further, on the above date are also granted (to you) for maintaining a chhatram for feeding Brahmans daily, lands granted formerly as vṛitti of the annual revenue of 24 varahas in the village Kundanūr and you may enjoy all the rights of possession over the said vṛitti lands as an agrahāra and conduct the charities of the chhatram out of the same. (The details of the land granted are as follows) :—

Out of the 64 vṛittis of land belonging to the Viśvanāthapur Agrahār, Nara-simhabhaṭṭa, son of Hounibhaṭṭa of Kāvalavāḍa following Sāma-sākha had sold $\frac{3}{4}$ vṛitti of land in the village Kundanūr recorded in the *śāsana* (charter of the agrahāra) to Bhallappa-voder and $\frac{1}{4}$ vṛitti of land in the same area to Nārasimhabhaṭṭa and thus sold the whole vṛitti of land. As however the vṛitti should not be given away in sale, it was resumed by the Palace (Keḷadi king) and later given to Nārasimha-dīkshita. Another vṛitti was granted to him in exchange for this vṛitti and (now) no issue is left of the original owners of the vṛitti. Whereupon we granted this vṛitti of the revenue value of 21 gadyâṇas for conducting the charity of feeding (Brahmans) daily.

Still further whereas formerly in the year Prabhava and the month Pushya and on the 15th lunar day of the bright fortnight on the holy occasion of the lunar

eclipse, Venkaṭappa-nâyaka-ayya made in the name of the god Śiva, the grant of *ettina-mānya* (bullock grant) comprising of the right to load the following commodities, *viz.*, rice, paddy, salt, ragi, pulses and chaff (*būsa*) on five pack-bullocks in any customs-stations either above or below the ghats and sell the articles in the markets at any place free of all taxes, you may enjoy the above right to carry goods free of taxes on bullocks in spiritual succession from the guru to disciple for the use of the charities connected with the Matt.

Thus is the copper śāsana granted. Witnesses to this are—the sun, moon, wind, fire, sky, earth, water, heart, yama, day, night, the two twilights, and Dharma know man's deeds.

Śrī Venkaṭādri.

LL. 69-87.

The following grant was made later:—

On the 2nd lunar day of the dark half of Bhādrapada in the year Pramōda on the occasion of our camping at the Matt on the way to Tīrthahallī we made in the name of Śiva, a gift of the following for the *satra* (free feeding), maṭha and temple:—

The village Gorugade in the district of Paṭṭagupe. Its original revenue was $13\frac{1}{2}$ gadyâṇas but now it amounts to 20 gadyâṇas and $2\frac{1}{2}$ haṇas. To this were added the *birāḍa* of 4 gadyâṇas and $2\frac{14}{16}$ haṇas and also the *birāḍa* paid by Jangamas (Lingayat priests) amounting to $3\frac{6}{16}$ haṇas, bringing the total to 24 gadyâṇas and $8\frac{3}{4}$ haṇas. Out of this was to be deducted on account of loss due to floods $8\frac{3}{4}$ haṇas (which was calculated on the original tax of 5 haṇas *kulaḡadyâṇa*) and the balance left was 24 gadyâṇas.

Also from the temple lands of the god Kallināṭha, 1 gadyâṇa was to be collected as revenue for wet lands of the sowing capacity of 3 khaṇḍugas and also 16 khaṇḍugas of paddy. Out of this 12 khaṇḍugas were to be deducted for services in the temple and thus was left the balance of 1 gadyâṇa in money and 4 khaṇḍugas of paddy. The value of 4 khaṇḍugas of paddy is $6\frac{10}{16}$ haṇas. An increase to revenue was made in the year Vibhava consisting of $\frac{1}{2}$ gadyâṇa for paddy lands of Bhairava of (the sowing capacity of) $1\frac{1}{2}$ khaṇḍugas and $2\frac{1}{2}$ haṇas for *gaṇāchāra* (a tax on Lingayat priests?) bringing the total income to 2 gadyâṇas and $4\frac{1}{8}$ haṇas.

Grand total including the above: 26 gadyâṇas and $4\frac{1}{8}$ haṇas. Out of this former deductions (*uttāra*) come to 1 gadyâṇa and 7 haṇas, leaving a balance of 24 gadyâṇas and $7\frac{1}{8}$ haṇas. To this must be added (1) 4 gadyâṇas and $6\frac{1}{8}$ haṇas on account of Hānambi-sinne (land) in Muṇḍiganakoppa (which originally brought a rental of $2\frac{1}{2}$ gadyâṇas) (2) $9\frac{1}{4}$ haṇas, being the revenue of the backyard of the house of the sēnabōva in Māyigoṇḍanakoppa: whose original rental value was

$\frac{1}{2}$ gadyâṇas; (3) and $1\frac{1}{2}$ gadyâṇas being the tax collected at the fair (sante-pasige) at Sankṛ. The total amounts to 31 gadyâṇas (varahas), $7\frac{1}{2}$ haṇas.

LL. 88-110.

We have granted the above lands of the revenue value of 31 gadyâṇas and $7\frac{1}{2}$ haṇas in the name of Śiva (for the charities of the Matt). Their income is to be utilized for the following items of expenditure: (1) 8 gadyâṇas being the price of 48 khaṇḍugas of paddy at the rate of 1 gadyâṇa per 6 khaṇḍugas. Out of this 45 khaṇḍugas of paddy produce 18 khaṇḍugas of rice ($2\frac{1}{2}$ khaṇḍugas of paddy being taken as yielding 1 khaṇḍuga of rice) and this rice would be expended for one year at $1\frac{1}{2}$ khaṇḍugas per month or 1 koḷaga per day for food offerings to god Venkaṭêśvara, two times every day, and the remaining 3 khaṇḍugas of paddy are to be spent for special food offerings in the solar month of Dhanus (2) 6 haṇas (annually) for green-gram for making soup (*torve*), (3) 6 haṇas for ghee for being sprinkled on boiled rice (anna-śuddhi), (4) 3 gadyâṇas for offering one perpetual lamp, (5) 3 haṇas for daily offering betel-leaves, (6) 2 haṇas for cotton (for making wicks) and incense, (7) 3 haṇas for sandal-paste, (8) $2\frac{1}{2}$ haṇas for providing napkins (anga-vastra), (9) $2\frac{1}{2}$ haṇas for oil-bath on Saturday, (10) $\frac{1}{2}$ gadyâṇa for expenses on five parva days every month (being the new moon day, full moon day, sankramaṇa day, 8th and 14th lunar days of the dark half of every lunar month), (11) 1 gadyâṇa for special services in the month Kārtika, (12) 1 gadyâṇa for services in the Vasanta season, (13) 3 haṇas for services on the Gôkulâshtami day, (14) 3 haṇas for services on Utthâna-dvâdaśi day, (15) 2 haṇas for naimittika (occasional expenses). Total 16 gadyâṇas and 8 haṇas for offerings to god (Venkaṭêśvara). One gadyâṇa and 2 haṇas were to be paid as wages for the sweeper. Total including this 18 gadyâṇas. For satra or free feeding were to be expended 36 gadyâṇas for a year at the rate of 3 gadyâṇas every month being the price of 18 khaṇḍugas of paddy (at 6 khaṇḍugas per gadyâṇa) for each for feeding 12 men at 1 koḷaga daily. For expenses in connection with special feeding 1 gadyâṇa and $7\frac{1}{2}$ haṇas were to be spent. Total expenditure for feeding: 37 gadyâṇas and $7\frac{1}{2}$ haṇas. Out of this deducting the previous grant of 24 gadyâṇas, the expenditure from the present grant amounts to 13 gadyâṇas and $7\frac{1}{2}$ haṇas. Total fresh grant for temple services and feeding: 31 gadyâṇas and $7\frac{1}{2}$ haṇas.

You will enjoy all the rights of possession over the said lands bringing an annual revenue of 31 varahas and $7\frac{1}{2}$ haṇas in accordance with old usage and defray out of the income the expenses in connection with the temple and satra charities.

Thus is the copper śasâna granted.

The sun, moon know man's actions.

Śrī Venkaṭâdri.

Note.

This record has been noticed in P. 65 of M. A. R. 1916. It registers two grants by Vīrabhadra Nāyaka, chief of Keḷadi (1629-1645), son of Bhadrappa Nāyaka to Sachchidānandabhārati, pontiff of the Śringēri Matt (C. 1622-1663). The first was made on the 10th lunar day of the bright half of Pushya in the year Sukla, S' 1552 (equivalent to 15th December 1629) on the occasion of making over a maṭha near the river in the village Paṭṭaguppe (in Nagar Taluk, Shimoga District). By this, the Śringēri guru was granted in addition to the revenue income of 16 varahas and 8 haṇas from the lands of the village Chaudiseṭṭikoppa which had been formerly granted on Vibhava Pushya ba 9, equivalent to 7th January 1629 by Venkaṭappa Nāyaka, grandfather of the donor, extra income from duties on pepper and areca grown in the gardens of the said village and also the right to convert certain waste lands into plantain and cocoanut gardens and thereby derive further income. This was to be used for the expenses of the matt. The donee was also given a *vritti* of land in the village Kundanūr belonging to the Viśvanāthapura Agrahāra, of the annual revenue value of 24 varahas for maintaining a free feeding-house at the matt. The donor also confirmed the permit granted previously by his grandfather Venkaṭappa Nāyaka (on the occasion of a lunar eclipse in the month Pushya of the cyclic year Prabhava corresponding to 10th January 1628) for 5 bullocks of the Śringēri Matt to pass in the territories of the Keḷadi chief free from tolls, laden with the articles: rice, paddy, salt, rāgi, *vidala* (pulses), and *būsa* (chaff of wheat?) and to sell the articles in any market.

The second grant by the same donor was made later on Pramōda saṃ Bhādrapada ba 2 corresponding to 13th September 1630 on the occasion of a halt he made at the above Maṭha at Paṭṭaguppe on his way to Tīrthahaḷli. It consisted of the gift of lands of the village Gorugadde in Paṭṭaguppesime of the annual revenue of 31 varahas and 7½ haṇas to provide for the worship in the temple of the god Venkaṭēśvara in the said maṭha and also for the maintenance at the maṭha of a *satra* or feeding-house to feed 12 people daily. The details of the allotment of expenses for the various items in connection with temple services and feeding are interesting. Special services were conducted on Gōkulasṭami (Kṛṣṇa's birthday), Uthānadvādaśi (the 12th day of the month of Kārtika on which God Viṣṇu is said to awake from his four months' sleep) and the whole lunar month of Kārtika and spring and the solar month of Dhanus. One khaṇḍuga of rice is given as the equivalent of 2½ Khaṇḍugas of paddy and 6 khaṇḍugas of paddy are taken as worth 1 varaha and koḷaga as equivalent to 5 srs.

At the close of both grants the signature of the donor is given as Śri VenkaṭAdri in lls. 69 and 110.

The record is an instance of the devotion and solicitude shown by the Keladi Chiefs, though they were Lingâyats, to the Śringêri Matt, the stronghold of the *Smârta* sect of Brahmins.

29

Sûrâpura grant of the Vijayanagar King Śrîrangarâya II dated Ś 1582 in the possession of the Matt at Śringêri.

1 Plate : Telugu language and characters.

Size 9 $\frac{3}{4}$ " × 6 $\frac{1}{2}$ "

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 7ನೆಯ ತಾಮ್ರಶಾಸನ.

(೧ ಹಲಗೆ)

ಪ್ರಮಾಣ 9 $\frac{3}{4}$ " × 6 $\frac{1}{2}$ "

ಶ್ರೀ ರಾ	ಶ್ರೀರಾಮಾ
ಕೆಲಗಕ್ಕರ	
1. ಹರೇಲೀರಾಮರಾಹಸ್ಯ ದಂಷ್ಟಾದಂಡಸ್ವಪಾತುವಃ | ಹೇಮಾ	
2. ದ್ವಿಕಲಶಾಯತ್ರ ಧಾತ್ರೀಭತ್ತ್ರಿಯಂದಧೌ | ನಮಸ್ತುಂಗಶಿರಂಶ್ಚಂ	
3. ಬಿ ಚಂದ್ರಚಾಮರಚಾರವೇ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಬಾ	
4. ಯ ಶಂಭವೇ | ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಧ್ಯುದಯ ಶಾಲಿವಾಹನಶಕವರ್ಷಂ	
5. ಬ್ಬುಲು ೧೫೮೨ ಪ್ಲವನಾಮಸಂವತ್ಸರ ಕಾರ್ತಿಕಶು ೧೫ ಲು ಶ್ರೀಮ	
6. ತ್ವರಪಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯವರ್ಯ ಪದವಾಕ್ಯಪ್ರಮಾಣಪಾರಾ	
7. ವಾರಪಾರೀಣಪಾರಂಗ ಸರ್ವತಂತ್ರಸ್ವತಂತ್ರಲಯಿನ ಶ್ರೀಮಮುಳು	
8. ವಾಯಸಿಂಹಾಸ್ವನನಾಧ್ಯಾಶಿ ಸ್ವಸ್ತಿ ಸಮಸ್ತೋಪ ನಿಷತ್ಸಂಸ್ತಯಮಾ	
9. ನಶ್ರೀ [ಮ] ತ್ವಚ್ಚಿದಾನಂದ ಮಹಾಯೋಗೀಂದ್ರ ದಿವ್ಯಶ್ರೀಪಾದ ಪದ್ಮಾರಾಧ	
10. ಕುಲಯಿನ ಶ್ರೀ ಕೃಷ್ಣಾನಂದಸ್ವಾಮಿಲವಾರಿ ದಿವ್ಯಶ್ರೀಪಾದಪದ್ಮಂಬು	
11. ಲಕು | ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಶ್ರೀವೀರ	
12. ಶ್ರೀವೀರ ಶ್ರೀರಂಗರಾಯದೇವ ಮಹರಾಯಲಯ್ಯವಾರು | ವೇರಾಪುರಿ	
13. ಸ್ಥಳಮಂದ್ರು ರತ್ನಸಿಂಹಾಸ್ವನಾರೂರುಲೈ ಪೃಥ್ವೀನಾಮ್ರಾಜ್ಯಮೇಲುಟು	
14. ನುಂಡಿ | ಆತ್ರೇಯಗೋತ್ರ ಅಪಸ್ತಂಬನೂತ್ರ ಯಜುಶ್ಯಾಪಾಧ್ಯಾ	
15. ಯುಲಯನ | ಅರ್ವೀಟಿರಾಮರಾಜುರಂಗಪರಾಜಯ್ಯವಾರಿ ಪೌತ್ಯ	
16. ಲಯಿನ ಗೋಪಾಲರಾಜಯ್ಯವಾರಿ ಪುತ್ಯಲಯನ | ಶ್ರೀಮದ್ರಾಜಾಧಿರಾ	
17. ಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಶ್ರೀವೀರ ಶ್ರೀರಂಗರಾಯದೇವ	
18. ಮಹಾರಾಯಲಯ್ಯವಾರು ಸದ್ವಿನಯುಧಯ ಭಕ್ತುರಾ ಸಾಷಾಂಗಗ್ರವಂ	
19. ಡೆಂಡೆಟ್ಟಿ ಸಮರ್ಪಿಂಚ್ಚಿ ನ ಧೂಧಾನ ಗ್ರಾಮಧರ್ಮಶಾಸನಮು | ಜಲಗರಮಾ	
20. ನಿಷ್ಕರಾಪುರಮು ಅನೇಗ್ರಾಮಮು | ಗೋಪಾಳಸ್ವಾಮಿಪೂಜಕಃ | ಯೇ	
21. ತಥಾತಿಥಿ ಪುಂಜಕಾಲ ಮಂದ್ರು | ಸಹಿರಣ್ಣೋದಕದಾನಧಾರಾ	
22. ಪೂರ್ವಕಂಬ್ಬುಗಾ | ಶ್ರೀವೆಂಕಟೇಶ್ವರ ಪ್ರೀತಿಗಾ ಶ್ರೀಚಂನಕೇಶವಸ್ವಾಮಿ ಸನ್ನಿ	
23. ಧಿನಿ ತ್ರಿಕರಣ ತ್ರಿವಾಚಕಂಗಾ | ಶ್ರೀಕೃಷ್ಣಾರ್ಪಣಂಗಾ ಸಮರ್ಪಿ	
24. ಂಚ್ಚಿ ನ ಧೂಧಾನಾಗ್ರಾಮಧರ್ಮಶಾಸನಮು || ಯೇಗ್ರಾಮಾನಕುಚೆರೆ	

25. ನಿಧಿವಿಕ್ಷೇಪಜಲಪಾಷಾಣ ಅಕ್ಷೀಣ ಆಗಾಮಿಸಿದ್ಧಸಾಧ್ಯಂಽಬ್ಬುಲನೆ ಆ
26. ಪೃಥೋಗತೇಜ ಸ್ವಾಮ್ಯಂಽಬ್ಬುಲಂಽನು | ಧಾನಾಧಿವಿನಿಮಯ ವಿಕ್ರಯಾನಕು

(ಹಲಗೆಯ ಹಿಂಭಾಗ)

27. ಯೋಗ್ಯಮಃ ಅಪುನಟ್ಟುಗಾನು | ಮೀ ಶಿಷ್ಯಪ್ರತಿಶಿಷ್ಯವಾರಂ
28. ಪರೈಯಂಗಾನು | ಆ ಚಂದ್ರಾರ್ಕಸ್ತಾಯಿ ಗಾ ಸುಪಾನ ಅನಥವಿಂ
29. ಚ್ಚೇದಿ | ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯವರೈ ಪದವಾ ಕ್ಷಪ್ರ
30. ಮಾಣಪಾರಾವಾರ ಪಾರೀಣ ಪಾರಂಗತ ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರಲ
31. ಯನ ಶ್ರೀಮನ್ ಮುಳುವಾಯಿ ಸಿಂಹಾಸನಾಧ್ಯಾಶಿ ಸ್ವಸ್ತಿ ಸಮಸ್ತೋಪ
32. ನಿಷತ್ನಂಸ್ತೂಯಮಾನ | ಶ್ರೀ [ಪು] ತ್ನೈಚ್ಚಿದಾನಂದ ಮಹಾಯೋಗೀಂದ್ರ ದಿವ್ಯ
33. ಶ್ರೀಪಾದಪದ್ಮಾರಾದಕುರೈನ | ಶ್ರೀಕೃಷ್ಣಾನಂದ ಸ್ವಾಮುಲವಾರಿ ದಿವ್ಯಶ್ರೀ
34. ಪಾದಪದ್ಮಂಽಬ್ಬುಲಕು | ಆತ್ಮೇಯಗೋತ್ರ ಆಪಸ್ತಂಬ ಸೂತ್ರ ಯೆಜು
35. ಶ್ಯಾಖಾಧ್ಯಾಯುರೈನ | ಆರ್ವೀಟಿ ರಾಮರಾಜು ರಂಗಪರಾಜಯ್ಯವಾ
36. ರಿ ಪಾತ್ಯಲುನ್ನು ಗೋಪಾಳರಾಜಯ್ಯವಾರಿ ಪುತ್ಯಲುನ್ನು ಅಯಿನ | ಶ್ರೀ
37. ಮದ್ರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಶ್ರೀವೀರ ಶ್ರೀರಂ
38. ಗರಾಯ ದೇವಮಹಾರಾಯಲಯ್ಯವಾರು ಸಮರ್ಪಿಂಚಿನ ಗ್ರಾ
39. ಮಧರ್ಮ ಶಾಸನಮು || ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯ
40. ವರೈ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾರಾವಾರಾ ಪಾರೀಣ ಪಾರಂಗತ
41. ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರರೈನ | ಶ್ರೀಮನ್ ಮುಳುವಾಯಿ ಸಿಂಹಾಸನಾ
42. ಧ್ಯಾಶಿ ಸ್ವಸ್ತಿ ಸಮಸ್ತೋಪನಿಷತ್ನಂ ಸ್ತೂಯಮಾನ | ಶ್ರೀತ್ನೈಚ್ಚಿದಾನಂದ
43. ಮಹಾಯೋಗೀಂದ್ರ ದಿವ್ಯಶ್ರೀಪಾದ ಪದ್ಮಾರಾದಕುರೈನ | ಶ್ರೀಕೃಷ್ಣಾನ
44. ನಂದ ಸ್ವಾಮುಲವಾರಿ ದಿವ್ಯಶ್ರೀಪಾದ ಪದ್ಮಂಽಬ್ಬುಲಕು | ಆತ್ಮೇಯ
45. ಗೋತ್ರ ಆಪಸ್ತಂಬ ಸೂತ್ರ ಯೆಜುಶ್ಯಾಖಾಧ್ಯಾಯುರೈನ | ಆರ್ವೀ
46. ಟಿ ರಾಮರಾಜು ರಂಗಪರಾಜಯ್ಯವಾರಿ ಪಾತ್ಯಲುನ್ನು | ಗೋಪಾಳ
47. ರಾಜಯ್ಯವಾರಿ ಪುತ್ಯಲುನ್ನು ಅಯಿನ | ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜರಾಜ
48. ಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಶ್ರೀವೀರ ಶ್ರೀರಂಗರಾಯ ದೇವಮಹಾರಾಯ
49. ಲಯ್ಯವಾರು | ಸಮರ್ಪಿಂಚಿನ ಗ್ರಾಮಧರ್ಮ ಶಾಸನಮು || ದಾನಪಾಲನಯೋ
50. ಮಢೈ ದಾನಾಥೈಯೋನುಪಾಲನಂ | ದಾನಾತ್ಮಗಮವಾಪ್ನೋತಿ | ಪಾಲನಾ
51. ದುಷ್ಟುತಂಸದಂ | ಯೇಕೈವಧಗಿನೀಲೋಕೇ | ಸರ್ವೇಷಾ ಮೇವಧೂಮಜಾಂ | ನಭೋ
52. ಜ್ಯಾ ನಕರಗ್ರಾಂಹೈ ಪಿಪ್ರದತ್ತಾ ವಸುಂದರಾ || ಶ್ರೀರಾಮ

Transliteration.

Śrī Rā

Śrīrāma.

1. Harêr lilâ-Varâhasya damshthîrâ-danḍas sa pâtuvaḥ | Hêmâ-
2. dri-kalaśâ yatra dhâtri chhatra-sriyaṇ dadhau | namastunga-sîramś-chum-
3. bi -chandra-châmarâ-châravê | trailôkyâ-nagarâ-rambha-mûla-stambâ-
4. ya Sambhavê | svasti śrī vijayâ-bhyu-daya Sâlivâhana śaka varshaṁ-
5. bbulu 1582 Plava-nâma-samvatsara Kârttika śu 15 lu śrîma-
6. t-paramahamṣa-parivrâjakâ-chârya-varya pada-vâkyâ-pramâṇa-pârâ-

7. vâra-pârîṇa-pâranga sarva-tantra-svatantru-layina śrîman Muḷu-
8. vâyi-simhvâsanâ-dhyâśi svasti samastôpa-nishat-semstûyamâ-
9. na śrî[ma]t Śachchidānandda-mahâ-yôgîndra-divya-śrî-pâda-padînâ-
râdha-
10. kulayina Śrî-Kṛishṇānamdda-svāmula-vâri divya-śrîpâda-padmaṁbbu-
11. laku † śrîmad râjâdhirâja râjaparamēśvara śrî vîra pratâpa śrîvîra
12. śrîvîra Śrîrangarâya-dêva-maharâya-layyavâru † Vêlâpuri-
13. sthalamamddu ratna-simhvâsanâ-rûḍulai prithvi-sâmrâjyam êlu-chu-
14. nuṁḍdi † Âtrêya-gôtra Âpastamba-sûtra Yajuś-sâkhâ-dhyâ-
15. yulayina † Arviṭi Râmarâju Rangapa-râjayyavâri pautri-
16. layina Gôpâla-râjayyavâri putri-layina † śrîmad râjâdhirâ-
17. ja râja-paramēśvara śrî-vîrapratâpa śrî-vîra Śrîrangarâya-dêva-
18. mahârâyalayyavâru sadvinaya-bhaya-bhaktulâ sâstṭhâṁ[gam] ḍam-
19. ḍam beṭṭi samarpṭimechchina bhûdhâna grâma-dharma-sâsanamu †
Jalagaramâ-
20. ni Sûrâpuramu ane grâmamamu † Gôpâla-svâmi-pûjaku † yî
21. tathâ-tithi-punya-kâlamamddu † sâhiranyô-daka-dâna-dhârâ-
22. pûrvakamḁbbugâ † śrî Vemkkaṭēśvara-prîtigâ śrî-Chemṇakesâva-svami-
sanni-
23. dhini trikarâṇa-trivâchakamgâ † śrî-kṛishṇârpanamgâ samarppi-
24. mechchina bhû-dhânâ-grâma dharma-sâsanamu † yî grâmanâku chelle
25. nidhi-nikshêpa jala-pâshâṇa-akshîṇa-âgâmi-siddha-sâdhyamḁbbulane â-
26. shṭṭha-bhôga-têja-svâmyam-bbulumnu † dhânâdhi-vinimaya-vikrayânaku

(Back side of the plate).

27. yôgyamu avunaṭṭugânu † mî śishya-prati-śishya pâram-
28. paryayamgânu † â-chandrârka-stâyigâ sukhâna anabhaviṁ-
29. chchêdi † śrîmat-paramahamṣa-parivrâjakâ-châr्या-varya pada-vâkya-pra-
30. mâṇa-pârâvâra-pârîṇa-pâramgata sarva-tantra-svatantrula-
31. yina śrîman Muḷuvâyi-simhvâsanâ-dhyâśi svasti samastôpa-
32. nishat-samstûyamâna † śrî[ma]t Śachchidâ-nandda-mahâ-yôgîndra-divya-
33. śrî-pâda-padînâ-râdakulaina † śrî-Kṛishṇānamdda-svāmula-vâri divya-śrî
34. pâda-padmaṁbbulaku † Âtrêya-gôtra-Âpastamba-sûtra Yēju-
35. ś-sâkhâ-dhyâyulaina † Ârviṭi Râmarâju-Rangapa-râjayyavâ-
36. ri pautrilunnu Gôpâlarâjâya-vâri-putrulunnu ayina † śrî-
37. mad râjâdhirâja râja-paramēśvara śrî-vîra-pratâpa śrîvîra Śrîram
38. garâya-dêva-mahârâyalayyavâru samarpṭimechchina grâ-
39. ma-dharma-sâsanamu † śrîmat-paramahamṣa-parivrâjakâ-châr्या-
40. varya pada-vâkya-pramâṇa pârâvârâ-pârîṇa-pârangata
41. sarva-tantra-svatantru laina † śrîman Muḷuvâyi-simhvâsanâ-

42. dhyâśi svasti samastôpanishat-saṃ-stûyamâna | śrī[ma]t Sachchi-
dânandda-
43. mahâ-yôgîndra-divya-śrī-pâda-padînâ-râdakulaina | Śrī-Kṛishṇâna-
44. mdda-svâmulavâri divya-śrī-pâda-padmaṃbbulaku Âtrêya-
45. gôtra Âpastamba-sûtra Yejuśâkhâ-dhyâyulaina Ârvî-
46. ti Râma-râju Rangapa-râjayya-vâri pautṛilunnu | Gôpâla-
47. râjayya-vâri-putṛilunnu ayina | śrîmad râjâdhirâja "râja-
48. paramêśvara śrī vîra-pratâpa śrī-vîra-Śrîrangarâya-dêva-mahârâya-
49. layyavâru | samarppimchchina grâma-dharma-sâsanainu || dâna-pâlanayôr
50. madhyê dâna chhrêyônu-pâlanam | dânat chhargam avâpnôti |
pâlanâ-
51. dachyutam padam | yêkaiva bhaginî lôkê sarvêshâm êva bhûbhujâm
na bhô-
52. jyâ na kara-grâṃhya vipra-dattâ vasunddharâ || Śrī-Râma

Translation.

LL. (1-4).

Salutation to Varâha and Sâmbhu. May the bar-like tusk of the sportive Boar form of Hari, resting on which the Earth with Meru as the pinnacle, bore the charm of a parasol, protect us.

LL. (5-21).

Be it well. On the 15th lunar day of Kârtika in the year Plava, 1582 of Śâlivâhana era, the illustrious *parama-hamsa*, *parivrâjakâchâryavarya* (chief of ascetic teachers), crosser of the ocean of pada, vâkya and pramâṇa, master of all *tantras* (*sarva-tantra-svatantrulu*), occupant of the throne of Muḷuvâyi :—

Be it well. To the sacred lotus feet of Kṛishṇânandasvâmi, worshipper of the (holy) lotus feet of Sachchidânanda-mahâyôgindra, praised by all the Upanishads. While the illustrious king over kings, paramount sovereign, the valiant Vîra Śrîrangarâyadeva-mâhârâya was ruling the whole earth seated on the jewelled throne in Velâpuri.

The king of kings, lord paramount, mighty warrior, Vîra-Śrîrangarâya-dêva-mahârâyalayyavâru son of Gôpalarâjayyavâru and grandson of Âravîti Râmarâju Rangaparâjayyavâru of Âtrêyagôtra, Âpastambasûtra and Yajuś-sâkhâ, presented the eight-fold salutation with great respect, fear and devotion and granted a *dharma-sâsana* (charter) containing the gift of the lands of a village :—

For the worship of the god Gôpâlasvâmi the village named Jalagaramâni Sûrâpura, have we presented on the said date and the holy occasion, with pouring of water on gold, in order that the god Venkaṭêśvara may be pleased, in the presence of the god Chenna-Kêśava, with the three karaṇas (mind, speech, and body) and

the three vâchakas (repeating thrice) and dedicated to Śrī Kṛishṇa, the charter of the gift of the lands of a village has been granted.

You may enjoy in peace for as long as the moon and sun endure, in succession from preceptor to disciple the eight powers of enjoyment and possession of this village *viz.*, treasure on the surface and underground, water springs, mineral wealth, imperishables, future rights, present rights and possibilities, with the right also to gift, mortgage, exchange or sell the village.

LL. (29-39).

(Thus) has been granted the charter of the gift of a village to the holy lotus feet of Kṛishṇānanda-yôgindra, disciple of the illustrious Sachchidānanda-mahâyôgindra, praised by all the Upanishads, seated on the throne of Muḷuvây, adept in all sciences (sarva-tantra-svatantra) crosser of the ocean of pada, vākya and pramāṇa, chief of preceptors and an ascetic of the order of *paramahamsas* by the valiant Śrīrangarāya-dēva-mahārāya, king of kings, paramount lord, who was the son of Gôpālarājayya and grandson of Āravīti Rāmarāja Rangaparājayya of Ātrēyagôtra, Āpastamba-sûtra and Yajus-sâkha.

LL. (39-49).

(Repetition of the gift in LL. 29-39)

LL. (49-52).

Between making a gift and protecting a gift (already made), protecting is more meritorious than making a gift. By making a gift one goes to heaven and by maintaining a gift one attains a region from which there is no fall. To all kings there is one sister in the world; that is the land given away to Brahmans which can neither be enjoyed nor touched by hand (taxed).

Śrī Rāma.

Note.

This record is in Telugu characters and language. It is dated S' 1582 Plava sam. Kârtika śu 15 corresponding to 27th October 1661 A.D. and records the gift with the usual rights of the village Sûrâpura called Jalagaramâni Sûrâpura to the ascetic Kṛishṇānandasvâmi, disciple of Sachchidānanda, head of the matt (spiritual throne) at Muḷuvây by the Vijayanagar king Śrīrangarāya, son of Gôpālarāja and grandson of Āravīti Rāmarāja Rangapparāja for the worship of god Gôpâlasvâmi (the chief deity worshipped in the matt). Two verses in Sanskrit in praise of Varâha and Śambhu which are usually found in the beginning of many sâsanas are also found in this record (LL. 1-4) and the usual imprecatory verses are also found at the end of the grant. The signature Rāma concludes the grant. The grant is said to be made by the king when ruling from the throne at Vêlâpuri (Bêlûr) in the presence of god Chennakêśava (the chief deity worshipped at Bêlûr)

as an act of devotion to god Venkaṭeṣa. The name, pedigree and titles of both the donor and donee are repeated a number of times (ll. 6-13 and 29-39, 39-49, etc.) in the grant.

The village granted *viz.*, Sûrâpura is situated about two miles to the north of Bêlûr, and now belongs to the Śringêri Matt. The donor was king Ranga VI who was the adopted son of Gôpâlarâja, and grandson of Ranga V who was the son to Venkaṭâdri, a brother of Râmarâya slain at the battle of Tâlikôte. In 1644 Ranga VI's (Śrîrangarâya's) capitals Chandragiri and Changalpet were taken by the forces of Golkonda and he fled to the protection of Śivappa Nâyak of Bednûr, who installed him at Bêlûr and the neighbouring parts. The inscriptions of this king of Vijayanagar continue to 1664. He seems to have issued several grants from his camp at Bêlûr. His grant to the Muḷuvây Matt is also found in another record at the village Rannagaṭṭa, about six miles to the south of Bêlûr registering the gift of the village in 1661 (See M.A.R. 1926, P. 40).

The donee Kṛishṇânanda, disciple of Sachchidânanda was the head of the Muḷuvây matt (throne). Muḷuvây is the name of a town in the Kolar District called usually Muḷbâgal and also of a village in Tîrthahallî Taluk, Shimoga District. The svâmis of this matt claim spiritual descent from Padmapâdâcharya, the immediate disciple of Śankarâchârya and appointed as the head of the matt at Dvâraka in Gujerat by Śankarâchârya himself. According to tradition Agnimûrdha-Kṛishṇânandasvâmi, a successor of Padmapâdâchârya came to the south and settled at Muḷbâgal in Kôlâr District. Later the headquarters of the Matt were transferred to the village Muḷbâgal in Tîrthahalli Taluk where the present guru of the matt resides. The chief object of worship in the Matt at Muḷbâgal is the god Gôpâla or Gôpalakṛishṇa, a metallic image of which is worshipped by the guru and also a shrine of the god is set up in the matt. The gurus of this matt claim to follow the Bhâgavata-sampradâya sect founded by Viṣṇusvâmi and differ from the ordinary Smârtas in paying more attention to the worship of Viṣṇu and in the rules of the observance of the Êkâdaśi fast. In other respects, they agree with each other. In the list of the svâmis of the matt, there is a Kṛishṇânanda, disciple of Sachchidânanda who was a disciple of Agnimûrdha Kṛishṇânanda who founded the matt at Muḷbâgal in the Kolar District.

We may also note here that in Talkâḍ, a village in T.-Narsipur Taluk, Mysore District, there is also a mutt of Bhâgavatasampradâya claiming to be founded by Agnimûrdha Kṛishṇânandasvâmi (See M.A.R. 1918, P. 38).

It is interesting to know how the copper-plate grant recording endowment to the Muḷvây (Mulbâgal) matt came into the possession of the Śringêri Matt. It is said in Śringêri that the village Sûrâpura was sold by the Muḷbâgal Matt at some time to the Śringêri Matt and hence the presence of the grant in the latter Matt, which also enjoys the said village granted.

Chandraśêkharapura grant of the Keladi king Sômaśêkhara Nâyaka dated Ś1652
in the possession of the Matt at Śringêri.

5 Plates : Kannaḍa language and characters.

Size 13" × 8¼"

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 8ನೆಯ ತಾಮ್ರಶಾಸನ (೫ ಹಲಗೆಗಳು.)

ಪ್ರಮಾಣ 1' 1" × 8¼"

I A.

1. ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರ
2. ವೆ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭ
3. ವೆ ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಧ್ಯದಯ ಶಾಲಿವಾಹನಶಕ ವ
4. ರುಷ ೧೬೫೨ನೆಯ ಸೌಮ್ಯ ಸಂವತ್ಸರದ ಶ್ರಾವಣಶುಭ
5. ೧೫ಲು ಶ್ರೀ ಮದ್ದೆಡವ ಮುರಾರಿ ಕೋಟೆ ಕೋಳಾಹಳ
6. ವಿಶುಭ ವೃದಿಕಾದ್ವೈತಸಿಧಾಂತ ಪ್ರತಿಷ್ಠಾಪಕ ಶಿವಗುರು
7. ಭಕ್ತಿಪರಾಯಣರಾದ ಕೆಳದಿ ಸದಾಶಿವರಾಯನಾ
8. ಯಕರ ಪೌಂಶೋದ್ಭವರಾದ ಶಿವಪ್ಪನಾಯಕರ ಪ್ರಪಾ
9. ತ್ತರು ಸೋಮಶೇಖರ ನಾಯಕರ ಧರ್ಮಪತ್ನಿಯರಾದ ಚೆಂ
10. ನಂಮಾಜಿಯವರ ಪೌತ್ರರು ಬಸವಪ್ಪ ನಾಯಕರ ಪುತ್ರರು
11. ಸೋಮಶೇಖರ ನಾಯಕರು ಭಾರದ್ವಾಜ ಗೋತ್ರದ ಆಶ್ವಲಾ
12. ಯನ ಸೂತ್ರದ ರುಕ್ಷಾಪಿಯ ಲಕುವಳಿ ಕೋನಂಣನ ಪ್ರಪೌತ್ರ
13. ವೆಂಕಂಣನ ಪಾತ್ರ, ವೆಂಕಟೇಯನ ಪುತ್ರ, ಚೆಂನಂಣಗೆ ಬರಸಿಕೊ
14. ಟ್ಲ ಭೂದಾನ ಧರ್ಮಶಾಸನದ ಕ್ರಮವೆಂತ್ತೆಂದರೆ ತೀರ್ಥರಾಜ
15. ಪುರದ ನದೀ ಆಭಯಲು ಮುತ್ತೂರ ೨೨ಮೆ ಹರಳಿಪಾಲ ಮ
16. ಲೆಯಾಳ ಮಠದ ಗ್ರಾಮದಲು ತನ ತಂದೆ ವೆಂಕಟೇಯನು
17. ದೇವಸ್ತಾನವ ಕಟ್ಟಿಸಿ ಪ್ರತಿಷ್ಠೆಮಾಡಿದ ಅವಿಮುಕ್ತೇಶ್ವರ ದೇ
18. ವರು ಬಿಂದು ಮಾಧವ ದೇವರ ದೇವತಾವಚ್ಚ ಯೀ ದೇವಸ್ತಾನದ
19. ಸಮೀಪದಲು ಮಾಡಿದ ಚಂದ್ರಶೇಖರಪುರದ ಅಗ್ರಹಾರಕ್ಕೆ
20. ಸಹಾ ಉತ್ತರವ ಕೊಟ್ಟ ಸ್ವಾಸ್ತೆಗೆ ಶಾಸನವ ಬರಸಿ ಕೊಡ
21. ಬೇಕೆಂದು ನೀನು ಹೇಳಿಕೊಳುಧಾನೆಂದು ನಿರ್ವಾಣ್ಯಯ ಮಾ
22. ವನವರು ಹೇಳಿದರಿಂದ ಬರಸಿಕೊಟ್ಟದು ಯೀ ಅಗ್ರಹಾರ
23. ದೇವಸ್ತಾನಕ್ಕೆ ಉತ್ತರ ಕೊಟ್ಟ ಸ್ವಾಸ್ತೆ ಮುತ್ತೂರ ಸೀಮೆಯಿಂ
24. ದ ಹರಳಿಪಾಲ ಮಲೆಯಾಳ ಮಠದಿಂದ ತೀರ್ಥರಾಜಪುರದ ಸ್ವಾ
25. ಮಿಗಳು ತ್ತಮ ಉತ್ತರದಿಂದ ಕೊಟ್ಟಿದ ಬಗ್ಗೆಲು ಕಾಣಿಕೆ

I B.

26. ಗಳಿನತ್ತೆಗದುಕೊಂಡು ಉತ್ತರ ಕೊಟ್ಟದು ತೋಟಮರ ೩೦೦
27. ಕೆ ಸಿದಾಯಗ ೨ ಪ್ರಾಕು ಬರಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿಗೆಯಿಂದ
28. ಉತ್ತರ ತೋಟಮರ ಸಾವಿರ ೧ ವಂದಕೆ ಅಡಿಕೆ ಲಕ್ಷ ೨ಕೆ ಗ೨೦
29. ಮೇಲುವಣ ಗ ೫ ಉಭಯಂಗ ೨೫ ಉಭಯಂ ರೇಪೆ ಗ೨೭

30. ಕುರುವಳಿ ಗ್ರಾಮದಿಂದ ಶಂಕ್ರೇವರ ಸ್ವಾಸ್ಥ್ಯೆಯಿಂದ ಗದಬೀಜಬಂ
31. ಕೆ ಭತ್ತಬಂಜೆಗೆ ಗಂಟೆ ಬಿರಾಡದಿಂದ ಒಟ್ಟು ಬರ ಸಂವತ್ಸ
32. ರದಲು ಹೆಚ್ಚಿದು ಗಂಟೆ ಅಂತು ಗಂಟೆಗೆ ಉತ್ತರ ಯೇ
33. ಶಂಕರ ದೇವರಿಗೆ ಭತ್ತ ಬಂಜೆಗೆ ಗಂಟೆ ನುಳಿದು ಶುಭ
34. ರಾಡ ಹೆಚ್ಚಿಗಿಯಿಂದ ಸಹಾ ಮುಳುವಾಗಿಲಸ್ವಾಮಿಗ
35. ಳಿಗೆ ಉತ್ತರವಾಗಿದ ಬಗ್ಗೆ ಬದಲು ಉತ್ತರ ಕೊಟ್ಟು ಯೇ
36. ಸ್ವಾಸ್ಥ್ಯೆಯಿಂದ ಉತ್ತರ ರತ್ನಾರಾಜಪುರದ ನದೀ ಆ
37. ಥೆಯಲು ನಡೆವ ಸತ್ತ ಕೆ ಉತ್ತರವಾದ ಸ್ವಾಸ್ಥ್ಯ ಬಗ್ಗೆ ಬದ
38. ಲು ಸ್ವಾಸ್ಥ್ಯ ಉತ್ತರ ಕೊಟ್ಟು ಯೇ ಸತ್ತಸ್ವಾಸ್ಥ್ಯೆಯಿಂದ ಉ
39. ತಾರ ಕೊಟ್ಟಿದು ಗಂಟೆ ತೀರ್ಥರಾಜಪುರದ ಸ್ವಾಮಿಗಳ
40. ಮುಖಾಂತರ ಬಾಹ ಮೇಲು ವಾಸಿ ಸಿಸ್ತಿಗೆ ಕೂಡಿಬಾಹ
41. ಸಿಸ್ತಿನಿಂದ ಒಟ್ಟು ಉಭಯಂ ಬೀಜ ಬಂ ೭೦೦ಗೆ ಗಂಟೆ ೭೦೦
42. ಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿದು ೭೦೦ ಉಭಯಂ ಗಂಟೆ ೭೦೦ =
43. ಉಭಯಂಗ ೭೦೦ = ಕೀಲಕ ಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿದು ದಾ
44. ಸೋಹದಿಂದ ೭೦೦ ಉಭಯಂ ಗಂಟೆ ೭೦೦ = ಗೆ ವಿವರ ಕ್ರಯ ಗಂಟೆ
45. ನು ತೆಗೆದುಕೊಂಡು ಉತ್ತರ ಗಂಟೆ ೭೦೦ ಶಿವಾರ್ಪಿತವಾಗಿ ಉತ್ತರ
46. ಹೆಚ್ಚಿಗಿಯಿಂದ ೭೦೦ ಉಭಯಂ ಗಂಟೆ ೭೦೦ = ತೀರ್ಥರಾಜ
47. ಪುರದ ಸ್ವಾಮಿಗಳು ತಮಗೆ ಕುರುವಳಿ ಗ್ರಾಮದಿಂದ ಉತ್ತರ ವಾ
48. ದ ಭೂಮಿ ವಳಗಣ ಪರುಶೆ ಮಕ್ಕಿಯಿಂದ ಕೊಟ್ಟಿದ ಬಗ್ಗೆ ಕಾಣಿಕೆ
49. ಗಂಟೆ ೭೦೦ ನು ತೆಗೆದುಕೊಂಡು ಉತ್ತರ ಕೊಟ್ಟಿದು ಬೀಜ ಬಂ ೭೦೦
50. ಗೆ ಗಡಿಭತ್ತ ಬಂ ೧೫೦ ಗಂಟೆ ಬಿರಾಡ ೭೦೦ ಉಭಯಂ ಗಂಟೆ ೭೦೦

II A.

51. ಬುಕರಾಪುರದ ಪುರಾಣಿಕನು ತನ್ನ ಉತ್ತರದಿಂದ
52. ಕ್ರಯಕ್ಕೆ ಕೊಟ್ಟಿದ ಬಗ್ಗೆಲು ಕಾಣಿಕೆಗನ ತೆಗೆದುಕೊಂ
53. ಡು ಉತ್ತರ ಕುರುವಳಿ ಗ್ರಾಮದಿಂದ ಹೊಸಬನಗದೆ ಬೀ
54. ಜ ಬಂ ೭ ಮಂಡೆಗನಬಯಲು ಬೀಜ ಬಂ ೭ ಉಭಯ
55. ೦ ರೇಪೆಬೀಜ ಬಂ ೧೦೦ ಕೆ ಬಂ ೧೦೦ ಗಂಟೆ ೧೦೦
56. ವಿವರ ಯೇ ಪುರಾಣಿಕನ ಉತ್ತರದಿಂದ ಗಂಟೆ ೧೦೦ ಭೂಮಿ
57. ಗೆ ನೀಮೆಯಲು ನಿಲ್ಲಿಸಿದ ನಷ್ಟದಿಂದ ಶಿವಾರ್ಪಿತವಾಗಿ ಉ
58. ತ್ತರ ಗಂಟೆ ೧೦೦ ಉಭಯಂಗ ೭೦೦ ಮುತೂರ ಹೆ
59. ಗಡೆಯು ತನ್ನ ಉಂಬುಳಿಯಿಂದ ಕೊಟ್ಟಿದ ಬಗೆಯಲು
60. ಹರಳಿಪಾಲನೆಕರಿಕನ ಗ್ರಾಮದಿಂದ ರೇಪೆ ಪ್ರಾಕುರೇಪೆ ಬೀ
61. ಜ ಬಂ ೧೫೦ ಗಂಟೆ ತೀರ್ಥಹಳಿ ಸ್ವಾಮಿಗಳ ಉತ್ತರ
62. ದಿಂದ ಕಟ್ಟಿಕೊಂಡ ಸ್ವಾಸ್ಥ್ಯೆಯಿಂದ ಬೀಜ ಬಂ ೭೦೦ ಗಂಟೆ ೭೦೦
63. ಉಭಯಂ ಬಂ ೧೦೦ ಕೆ ಗಂಟೆ ೭೦೦ ತೀರ್ಥಮುತ್ತುರಸ್ವಾಮಿಗಳು
64. ತಮ್ಮ ಉತ್ತರದಿಂದ ಯೇ ಭೂಮಿಗೆ ಸಂಸ್ತುಷ್ಪಾದ
65. ಬಗೆಯಲು ಬುಕರಾಯಪುರದಿಂದ ಕೊಟ್ಟಿದಬಗೆಲು ಉ
66. ತ್ತರ ಕೊಟ್ಟಿದು ಬೀಜ ಬಂ ೧೦೦ ಗಂಟೆ ೧೦೦ ಉಭಯಂ ಗಂಟೆ ೧೦೦
67. ಕಾನ ತೇರಿನ ಸಿಸ್ತಿನಿಂದ ನೆಕ್ಕರಿಕವಳಗೆರೆ ಕಾನಿಂಥ ೭೦೦
68. ಮೊರಬಿನ ಕಾನಿಂದ ೭೦೦ ಹಂದಿ ಗುಣ ಕಾನಿಂದ ೭೦೦

69. ಅಂತ್ತು ಗ||ಂ ಯೀ ಕಾನಿನಿಂದ ಬಾಹೆ ಜೇನತ್ತುಪ್ಪನೇರು ಒಕೆ
70. ಹಂ||ಂ ಜೇನಮೇಣ ನೇರು ೨|ಂ ಗೆಹ ೮|ಂ ಉಭಯಂ ಹಂ||ಂ
71. ಉಭಯಂ ಗ||೨||ಂ ಉಭಯಂ ಗ ೮||೨||ಂಕೆ ವಿವರ ಕಾ
72. ಣಿಕೆಗೆ ೪೭ನು ತೆಗದುಕೊಂಡು ಉತ್ತರ ಕೊಟ್ಟಿದು ಹೆ
73. ಗ್ಗಡೆ ಉಂಬುಳಿಯಿಂದ ಗ ೬||೧||ಂ ತೀರ್ಥ ಮುತ್ತೂರ ಸ್ವಾಮಿ
74. ಗಳ ಉತ್ತರದಿಂದ ಗ ||ಂ ಉಭಯಂ ಗ೭||೧||ಂ ಕ್ರಯ
75. ಗ ೭||೨||ಂನು ತೆಗದುಕೊಂಡು ಮುಳುವಾಗಿಲ ಸ್ವಾಮಿ

II B.

76. ಗಳಿಗೆ ಬದಲು ಉತ್ತರ ಕೊಟ್ಟು ಯಿವರಿಗೆ ಉತ್ತರ
77. ವಾದ ಕಾನತೇರಿನಿಂದ ಉತ್ತರ ೮||೧||ಂ ವಳಗೆರೆ ಕಾನು
78. ಜೇನತ್ತುಪ್ಪ ಜೇನಮೇಣ ಸಿಸ್ತಿನಿಂದ ಸಹಾ ೮||೧||ಂ ಉಭಯ
79. ೦ ಗ||೨||ಂ ನಷ್ಟದಿಂದ ಶಿವಾರ್ಪಿತವಾಗಿ ಬೀಜ ಬಂ ೨ಕೆ ಗ||೪||ಂ
80. ಅಂತು ಗ ೮||೨||ಂ ಮುಳುವಾಗಿಲ ಅಗ್ರಹಾರ ಉತ್ತರ
81. ದಿಂದ ಪುಟ್ಟೀದೀಕ್ಷಿತನ ಕೈಯ ಕ್ರಯಕೆ ತೆಗದು ಕೊ
82. ಂದಿದ್ದ ಬಗ್ಗೆ ಕಾಣಿಕೆ ಗ ೧೦ನ ತೆಗದು ಕೊಂಡು
83. ಉತ್ತರ ಕೊಟ್ಟಿದು ಹುಣುಸುವಳಿ ಗ್ರಾಮದಿಂದ ಗದೆಬೀಜ ಬ
84. ೦೬||೨||ಕೆ ಗ ೫ ಅಂತ್ತು ಮುತ್ತೂರ ಸೀಮೆಯಿಂದಲು ಉತ್ತರ
85. ಗ ೫||೨|| = ಗೆ ವಿವರ ಕ್ರಯ ಗ ೪||೨||೨|| ತೆಗದು ಕೊಂ
86. ಡು ಉತ್ತರ ಗ ೪||೧||೧||೧|| ಕಾಣಿಕೆ ಗ ೭||೨||೪||೧|| ತೆಗದು
87. ಕೊಂಡು ಉತ್ತರ ತೀರ್ಥರಾಜಪುರದ ಸ್ವಾಮಿಗಳು ತಂಮ
88. ಉತ್ತರದಿಂದ ಕೊಟ್ಟಿದ ಬಗೆಯಲು ಗ ೨||೨||೦ ಬುಕರಾಯ
89. ಪುರದ ಪುರಾಣಿಕನ ಉತ್ತರದಿಂದ ಗ ೫ ಮುತ್ತೂರ ವೆಂಕಣ
90. ಹೆಗ್ಗಡೆ ಉಂಬುಳಿಯಿಂದ ಗ ೬||೧||೧||೧|| ತೀರ್ಥಮುತ್ತೂರ ಸ್ವಾ
91. ಮಿಗಳ ಉತ್ತರದಿಂದ ಗ||ಂ ಮುಳುವಾಗಿಲ ಅಗ್ರಹಾರ ದಿಂ
92. ದ ಗ ೫ ಅಂತು ಗ ೨||೦||೪ ಉಭಯಂ ಗ ೨||೫||೦||೧||೧|| ಶಿವಾ
93. ರ್ಪಿತವಾಗಿ ಉತ್ತರ ಕೊಟ್ಟಿದು ಹೆಚ್ಚಿಗೆ ನಷ್ಟದಿಂದ ಸಹಾ
94. ಗ ೨||೭||೨|| = ಉಭಯಂಗ ೫||೨||೨|| = ಮುಂಡೆ ಕಾರ್ತೀ
95. ಮೆಯಿಂದಲು ಮೇಲುಬಂದಿನ ಗ್ರಾಮದಿಂದ ಉತ್ತರ ವಾ
96. ದ ಭೂಮಿ ರೇಖೆ ಬೀಜ ಬಂ ೫೦ರಾ ೨ಕೆ ಗ ೨||೮||೨||ಗೆ ವಿವರ ಸಿ
97. ಸ್ತಿನಿಂದ ಗ ೨೦ ನಿಲಸ್ತ ನಷ್ಟದಿಂದ ಗ ೧೭||೨|| ಉಭಯಂ ಗ ೨||೮||೨||
98. ಗೆ ವಿವರ ಮಲಣ ಹೆಗ್ಗಡೆಯು ತನ ಉಂಬುಳಿಯಿಂದ ಕೊ
99. ಟ್ತಿದ ಬಗ್ಗೆ ಕಾಣಿಕೆ ಗ ೧೦೮ನ ತೆಗದುಕೊಂಡು ಉತ್ತರ ಸಿಸ್ತಿ
100. ನಿಂದ ಗ ೧೮ ಕ್ರಯ ಗ ೧೨||೮||೨||೧|| ತೆಗದುಕೊಂಡು ಉತ್ತರ
101. ಸಿಸ್ತಿನಿಂದ ಗ ೨ ನಿಲಸ್ತ ನಷ್ಟದಿಂದ ಗ ೧೦||೨||೨||೧|| ಉಭಯಂ ಗ ೧೨||೨||೨||೧||
102. ಶಿವಾರ್ಪಿತವಾಗಿ ನಿಲಸ್ತ ನಷ್ಟದಿಂದ ಗ ೬||೨||೦ ಅಂತ್ತು ಗ ೨||೮||೨||

III A.

103. ಕಾಲ ಕೊಪ್ಪದ ಗ್ರಾಮದಿಂದ ರೇಖೆ ಅದಂಣನಟ್ಟ ಸ್ವಾ
104. ನ್ತೆಯಿಂದ ಬೀಜ ಬಂ ೨೦ಕೆ ಭತ್ತ ಬಂ ೧೫೦ಕೆ ಗ ೧೮||೨||೧|| ಹೆ
105. ಟ್ತಿದು ಬೀಜ ಬಂ ೧೫ಕೆ ಭತ್ತ ಬಂ ೬೦ಕೆ ಗ ೭||೧|| ಉಭಯಂ ಬೀ
106. ಜ ಬಂ ೪೫ಕೆ ಭತ್ತ ಬಂ ೨೦೦ಕೆ ಗ ೨||೭||೨||೧|| ಕಂಠವರ್ತನೆಯುಂ

107. ದೃ||ಂ ಹಬ್ಬಗಾಣಿಕೆಯಿಂದ ೮೧ ಅಂತು ಗೌಲೃೃೃ ವಿಕೃ
108. ಮ ಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿದು ಗೌ ಜಯಸಂವತ್ಸರದಲು
109. ಕಾರ ಗಡಿಯಿಂದ ಗೌ||೩||ಂ ಅರಗದ ಕೋಟಿ ಬಿರಾಡ ಹಾ
110. ರೋ ವೆಂಕಟೈ ನ ವರ್ತನೆಯಿಂದ ೮೨ = ದಾಸೋಹ ದಿಂದ
111. ೮೧ = ಅಂತು ಗೌಲೃೃೃೃ||ಂ ಕೋಟಿನಾಥ ದೇವರ ಗದ್ದೆ ಬೀಜ
112. ಖಂ ೫ಕೆ ಭತ್ತ ಖಂ ೧೫ಕೆ ಗೌ||೩||ಂ ಉಭಯಂ ರೇಖೆ ಗ ೩೦೩||ಂ
113. ಕೆ ಉತ್ತಾರ ಕೋಟಿನಾಥ ದೇವರಿಗೆ ಗ ೧||೩||ಂ ಯೀ ಗ್ರಾಮದ ಬ್ರಂಹ್ಮ
114. ಗೆ ಗೌ ಉಭಯಂ ಗ ೨||೩||ಂ ನುಳಿದು ಶುಭರೇಖೆ ಗೌಲೃೃೃೃ||ಂ
115. ಕೆ ವಿವರ ಸಿಸ್ತಿನಿಂದ ಗ ೧೮೩||ಂ ನಿಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಭತ್ತದ ಕೃ
116. ಯವಾಸಿ ನಷ್ಟದಿಂದ ಗ ೫೮೨||ಂ ಹೆಚ್ಚಿಗೆ ನಷ್ಟದಿಂದ ಗ ೨||೨||
117. ಗತನಷ್ಟ ಹಬ್ಬ ಗಾಣಿಕೆಯಿಂದ ೮೧ ಅಂತು ಗೌಲೃೃೃ ಉ
118. ಭಯಂ ಗ ೨೩೮೪||ಂಕೆ ವಿವರ ಕೃಯ ಗ ೧೮೩||೨||ಂ ತೆಗದು
119. ಕೊಂಡು ಉತ್ತಾರಸಿಸ್ತಿನಿಂದ ಗ ೧೮೩||೩||ಂ ಶಿವಾರ್ಪಿತವಾಗಿ ನಿ
120. ಳ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೮೮೧ ಉಭಯಂ ಗೌಲೃೃೃೃ||ಂ ಯೀ ಗ್ರಾ
121. ಮಕ್ಕೆ ಸಂಸ್ಕೃಷ್ಣಾದ ಬಗೆಲು ಬಿದುರೂರ ಗ್ರಾಮದಿಂದ ಬೀಜ
122. ಖಂ ೧ಕೆ ರೇಖೆ ಗೌ||೧|| = ಗೆ ವಿವರ ಕೃಯ ಗ ೫೮೩||೩||ಂ ತೆಗದು
123. ಕೊಂಡು ಉತ್ತಾರ ಸಿಸ್ತಿನಿಂದ ಗ ||೧|| = ಶಿವಾರ್ಪಿತವಾಗಿ ನಿಲ್ಲ
124. ಸ್ತ ನಷ್ಟದಿಂದ ೮೧೦ ಉಭಯಂ ಗ ||೧|| = ದೇವತೆ ಕೊಪ್ಪದ ಗ್ರಾಮ
125. ೧ಕೆ ರೇಖೆ ಬೀಜ ಖಂ ೧೬ಕೆ ಭತ್ತ ಖ ೬೪ಕೆ ಗೌ ಕಂಠವರ್ತನೆಯಿಂದ
126. ದೃ||ಂ ವಿರೋಧಿ ಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿದು ಗ ೨ ಹಾರೋ ವೆಂ
127. ಕಟೈನ ವರ್ತನೆ ಅರಗದ ಕೋಟಿ ಬಿರಾಡದಿಂದ ಸಹಾ ೮|| =
128. ದಾಸೋಹದಿಂದ ೮೧ = ಅಂತು ಗೌಲೃೃೃೃ||ಂಕೆ ಉತ್ತಾರ ಯೀ
129. ಗ್ರಾಮದ ಬ್ರಂಹ್ಮಗೆ ನಳಸಂವತ್ಸರದಲು ಗೌ||೧||ಂ ನುಳಿದು ಶುಭ

III B.

130. ಸಿಸ್ತು ಗ ೮||ಂಗೆ ವಿವರ ಸಿಸ್ತಿನಿಂದ ಗ ೫೮೧||ಂ ನಿಲ್ಲಿಸ್ತ ನಷ್ಟ
131. ದಿಂದ ಭತ್ತ ಕೃಯವಾಸಿಯಿಂದ ಗ ೧||೧ ಕೋಭಕ್ತುತು ಸಂ
132. ವತ್ಸರದಲು ಗ ||೧||ಂ ವಿರೋಧಿಕ್ತುತು ಸಂವತ್ಸರದಲು ಗ ೧||೩||ಂ
133. ನಳ ಸಂವತ್ಸರದಲು ೮೩||ಂ ಅಂತು ಗ ೪೮೩||ಂ ಉಭಯಂ
134. ಗ ೮||ಂಗೆ ವಿವರ ಕೃಯ ಗ ೫೮೨||ಂ ತೆಗದು ಕೊಂಡು ಉತ್ತಾ
135. ರ ಸಿಸ್ತಿನಿಂದ ಗ ೫೮೧||ಂ ಶಿವಾರ್ಪಿತವಾಗಿ ನಷ್ಟದಿಂದ ಗ ೪೮೩||
136. ಉಭಯಂ ಗ ೮||ಂ ಮಂಗಳ ಗಾರ ಗ್ರಾಮ ೧ಕೆ ರೇಖೆಗದೆ ಬೀ
137. ಜ ಖಂ ೮ಕೆ ಭತ್ತ ಖಂ ೩೨ಕೆ ಗ ೪ ಅರಗದ ಕೋಟಿ ಬಿರಾಡ ಹಾ
138. ರೋ ವೆಂಕಟೈನ ವರ್ತನೆಯಿಂದ ೮೧ = ದಾ ಸೋಹ ಸಿಸ್ತಿನಿಂದ
139. ೮೦ ಅಂತು ಗ ೪ ೮|| = ಗೆ ವಿವರ ಕೃಯ ಗ ೩೨||೧||ಂ ತೆಗದು
140. ಕೊಂಡು ಉತ್ತಾರ ಸಿಸ್ತಿನಿಂದ ಗ ೩೮೨|| = ಶಿವಾರ್ಪಿತವಾಗಿ ನಿಲ್ಲ
141. ಸ್ತ ಭತ್ತದ ಕೃಯವಾಸಿ ನಷ್ಟದಿಂದ ಗ ||೩ ಉಭಯಂ ಗ ೪೦ || =
142. ಯೀ ಗ್ರಾಮಕ್ಕೆ ಸಂಸ್ಕೃಷ್ಣಾದ ಬಗೆಲು ಅಲುಮಾಸಿ ಅಗ್ರಹಾ
143. ರ ದಿಂದ ಬೀಜ ಖಂ ೧ಕೆ ಭತ್ತ ಖಂ ೪ಕೆ ರೇಖೆ ಗ ||ಂಗೆ ವಿವರ ಕೃಯ
144. ಗ ೪ನ ತೆಗದುಕೊಂಡು ಉತ್ತಾರ ಸಿಸ್ತಿನಿಂದ ೮೪ ಶಿವಾರ್ಪಿತವಾ

145. ಗಿ ಥತ ಕ್ರಯವಾಸಿ ನಷ್ಟದಿಂದ ಂ ಉಭಯಂ ಗ ||ಂ ಕಾನ ತೇರಿ
 146. ನ ಸಿಸ್ತಿನ ಬಗೈ ಕ್ರಯ ಗ ೧೬||ಂ ತೆಗದುಕೊಂಡು ಉತ್ತರ ಮೇಲು
 147. ಬಂದಿನ ಗ್ರಾಮದಿಂದ ಕಾಳನ ಗುಡೆ ಕಾನಿಂದ ಗ ||ಂ ಕೆಂಮಂಣ
 148. ಗುಡೆ ಕಾನಿಂದ ೨||ಂ ಅರಮಾದಲ ಕಾನಿಂದ ೪||ಂ ಸಂಪೇ
 149. ಸರುಹಿನ ಕಾನಿಂದ ೪||ಂ ಗುಂಮ್ಮನ ಕೊಂಡದ ಕಾನಿಂದ
 150. ೧೧೦ ಅಂತು ಕಾನ ತೇರಿನ ಸಿಸ್ತಿನಿಂದ ಗ ೧||೧||ಂ ಯೀ ಕಾ
 151. ನಿಂದ ಬಾಹಾ ಜೇನಮೇಣ ಜೇನತುಪ್ಪದ ಬಗೈ ಸಿಸ್ತುಮಾಡಿ ಉತ್ತರ
 152. ರ ಜೇನ ಮೇಣ ಲರ = ಗೆ ೩||| = ಜೇನತುಪ್ಪದ ಲಕೆ ೨ — ಉಭ
 153. ಯಂ ಕ್ರಯ ಗ ೬ನ ತೆಗದುಕೊಂಡು ಉತ್ತರ ಗ ||೧ ಅಂತು ಮುಂ
 154. ಡೆಕಾರಸೀಮೆಯಿಂದಲು ಉತ್ತರವಾದ ಗ್ರಾಮದ ರೇಪಿ ಗ ೮೬||೨
 155. ಗೆ ಉತ್ತರ ಪ್ರಾಕು ಉತ್ತರದ ಬಗೆಲು ನಡಸಿ ಬಾಹದು ಕಾಲಕೊಪ್ಪದ
 156. ಗ್ರಾಮದಿಂದ ಕೋಟಿ ನಾಥ ದೇವರಿಗೆ ಗ ೧||೩|||ಂ ಯೀ ಗ್ರಾಮದ ಬ್ರಂಹ್ಮಗೆ
 157. ಗ ೧ ಉಭಯಂ ಗ ೨||೩|||ಂ ದೇವತೆ ಕೊಪ್ಪದಿಂದ ಗ್ರಾಮದ ಬ್ರಂಹ್ಮಗೆ ಗ ||೧|||ಂ

IV A.

158. ಉಭಯಂ ಗ ೩||೦|||ಂ ಶುಧರೇಪಿ ಗ ೮೩೧|||ಂಕೆ ವಿವ
 159. ರ ಸಿಸ್ತಿನಿಂದ ಗ ೫೧||೪|||ಂ ನಿಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೩೧೧೨
 160. ಉಭಯಂ ಗ ೮೩೧|||ಂ ಯತ್ತಲಾಗಿ ಹೆಚ್ಚಿದು ನಷ್ಟದ ಬ
 161. ಗ್ಗೆ ಕೂಡಿದ ದಾಸೋಹ ೧ ಉಭಯಂಗ ೮೩೨|||ಂ ಕೆ ವಿ
 162. ವರ ಕ್ರಯ ಗ ೪೪೮೨|||ಂನು ತೆಗದುಕೊಂಡು ಉತ್ತರ ಸಿ
 163. ಸ್ತಿನಿಂದ ಗ ೩೩||೪|||ಂ ನಿಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೧೦||೩|||ಂ ಉ
 164. ಭಯಂಗ ೪೪||೩||ಂ ಕಾಣಿಕೆ ಸಾರಿಗೆ ೨ಕೆ ಗ ೧೦೮ನು ತೆಗದು
 165. ಕೊಂಡು ಉತ್ತರ ಮುಂಡೆಕಾರ ಮುಣ ಹೆಗ್ಗಡೆಯು ತಂ
 166. ನ ಉಂಬುಳಿಯಿಂದ ಕೊಟ್ಟಿದ ಬಗೆಲು ಗ ೧೮ ಉಭಯಂ
 167. ಗ ೬೨||೩||ಂ ಶಿವಾರ್ಪಿತವಾಗಿ ಉತ್ತರ ಕೊಟ್ಟಿದು ನಿಲ್ಲಿಸ್ತ ನ
 168. ಪ್ಪ ಹೆಚ್ಚಿಗೆ ನಷ್ಟ ಯೀ ಬಗೈ ಕೂಡಿದ ದಾಸೋಹದಿಂದ ಸಹಾ
 169. ಗ ೨೦೪೪||ಂ ಉಭಯಂಗ ೮೩೨|||ಂ ಅರುವತು ಅಗ್ರಹಾ
 170. ರದ ಸೀಮೆಯಿಂದ ತುಂಡುಮಾಂನ್ಯ ದಿಂದ ಅರಳಾಪುರದ ದೇ
 171. ವಣ ಜೋಯಿಸನ ಮಗ ನಾರಸಿ ಜೋಯಿಸನಿಂದ ಕ್ರಯದಾ
 172. ನವಾಗಿ ತೆಗದು ಕೊಂಡಿದ್ದ ಬಗೈ ಕಾಣಿಕೆ ಗ ೨೪ನ ತೆಗದು ಕೊ
 173. ಂದು ಉತ್ತರ ಕೊಟ್ಟಿದು ಅರಳಾಪುರದ ಬಿಳಲಕೊಪ್ಪದ
 174. ಸರುಹಿನಲು ತೋಟಮರ ೬೦೦ಕೆ ಗ ೧೨ ಭದ್ರರಾಜ ಪುರ
 175. ದ ಅಗ್ರಹಾರಕೆ ಉತ್ತರವಾದ ಭಾರತೀ ಪುರದ ಗ್ರಾಮದಿಂ
 176. ದ ಕೊಟ್ಟ ಮರದ ಕ್ರುಷ್ಣಭಟನ ಮಗ ವೆಂಕುಭಟ್ಟ ಸುಬಾ
 177. ಭಟ್ಟನಿಂದ ಸಹಾ ಕ್ರಯದಾನವಾಗಿ ತೆಗದುಕೊಂಡಿದ ಬ
 178. ಗೆಲು ಕಾಣಿಕೆ ಗ ೩೧ನ ತೆಗದುಕೊಂಡು ಉತ್ತರ ಉತ್ತಿ ೧||೦ಕೆ
 179. ತೋಟಮರ ೧೦೦೦ಕೆ ಗ ೧೫ ತ್ರಿಯಂಬಕ ಪುರದ ಗ್ರಾಮದಲು
 180. ನಿಂದ ತಂದೆ ವೆಂಕಂಣಗೆ ಶಾಸನಸ್ತವಾಗಿ ಉತ್ತರವಾಗಿ ದ
 181. ಬಗೆಯಲು ಉತ್ತಿ ೧|| = ೪೩|||೦ಕೆ ಗದೆ ಬೀಜ ಬ ೩೬||೩ಕೆ
 182. ಥತ ಬ ೧೬೧ಕೆ ಗ ೨೦೪೧||ಂ ನಷ್ಟದಿಂದಲು ಗ ||ಂ ಉಭಯಂ
 183. ಗ ೨೦||೧||ಂ ಉಭಯಂ ಭದ್ರರಾಜಪುರದ ಅಗ್ರಹಾರದಿಂದ

IV B.

184. ಗ ೩೫||೧||೦ ವಿಶ್ವನಾಥಪುರದ ಆಗ್ರಹಾರ ಉತ್ತರ ದಿ
185. ಂದ ಕೆಸರೆ ಪುಟ್ಟ ಭಟ್ಟನ ಸ್ವಾಸ್ಥ್ಯೆಯಿಂದ ಕ್ರಯದಾನ ವಾ
186. ಗಿ ತೆಗದುಕೊಂಡಿದ ಬಗೆಲು ಕಾಣಿಕೆ ಗ ೨೪ನ ತೆಗದುಕೊಂ
187. ಡು ಉತ್ತರ ನಿರ್ಲ ಕೊಪದ ಗ್ರಾಮದಿಂದ ಉತ್ತಿ ||೦ಗೆ ತೋಟ
188. ಮರ ೫೫೬ಕೆ ಗ ೧೨ ಅಂತು ಆಗ್ರಹಾರದ ಸೀಮೆಯಿಂದಲು
189. ಗ ೫೬||೧||೦ಕೆ ವಿವರ ಯೇತ ಕ್ರಯ ದಾನವಾಗಿ ತೆಗೆದು ಕೊಂ
190. ಡಿದ ಬಗೆಲು ಕಾಣಿಕೆ ಗ ೭೮ನ ತೆಗದುಕೊಂಡು ಉತ್ತರಗ ೩೬
191. ನಿನ್ನ ತಂದೆ ವೆಂಕಣಗೆ ಉತ್ತರವಾಗಿದ್ದ ಬಗೆಲು ಉತ್ತರ
192. ಗ ೨೦||೧||೦ ಉಭಯಂ ಗ ೫೬||೧||೦ ಅಂತು ಗ ೧೬೫||೧||೦ =
193. ಗೆ ವಿವರ ಕ್ರಯ ಗ ೪೬೫ ನಾನೂರ ತೊಂಭತ್ತವದು ವರ
194. ಹಾಂನು ಆರಮನೆಗೆ ತೆಗದುಕೊಂಡು ಉತ್ತರ ಕೊಟ್ಟದು ಸಿಸ್ತಿ
195. ನಿಂದ ಗ ೩೮||೧||೦ನಿಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೧೦||೩||೦ ಉಭಯಂ
196. ಗ ೪೬||೦ ಕಾಣಿಕೆ ಗ ೨೫೬೪||೦ ಯಿನ್ನೂರ ಐವತ್ತು ವಂ
197. ಭತು ವರಹಾಂನು ನಾಲ್ಕು ಹಣ ವಡವಂನು ಆರಮನೆಗೆ ತೆಗ
198. ದುಕೊಂಡು ಉತ್ತರಕೊಟ್ಟದು ನೀನು ಕ್ರಯಕ್ಕೆ ತೆಗದುಕೊಂಡ ಬ
199. ಗೆಲು ಬುಕರಾಪುರದ ಪುರಾಣಿಕನಿಂದ ಗ ೫ ಮುಳವಾಗಿಲ
200. ಆಗ್ರಹಾರದ ಪುಟ್ಟೇದೀಕ್ಷಿತನಿಂದ ಗ ೫ ಆರಳಾಪುರದ ನಾರ
201. ಸಿ ಜೋಯಿಸನಿಂದ ಗ ೧೨ ಭಾರತಿ ಪುರದ ವೆಂಕುಭಟ ನು
202. ಬಾಳುನಿಂದ ಗ ೧೫ ವಿಶ್ವನಾಥಪುರದ ಆಗ್ರಹಾರದ ಪು
203. ಟ್ಟುನಿಂದ ಗ ೧೨ ಅಂತು ಗ ೪೬ ಧಾರಾದತ್ತವಾಗಿ ಕೊಟ ಬ
204. ಗೆಲು ತೀರ್ಥಹಳ ಸ್ವಾಮಿಗಳಿಂದ ಗ ೩||೨||೦ ತೀರ್ಥಮುತ್ತೂರ
205. ಸ್ವಾಮಿಗಳಿಂದ ಗ ||೦ ಮುತ್ತೂರ ವೆಂಕಣ ಹೆಗ್ಗಡೆ ಉಂಬು
206. ಳಿಯಿಂದ ಗ ೭||೧||೦ ಮುಂಡೇಕಾರಮಲಣ ಹೆಗ್ಗಡೆ ಉಂ
207. ಬುಳಿಯಿಂದ ಗ ೧೮ ಅಂತು ಗ ೨೮||೪ ಉಭಯಂಗ ೭೭||೪
208. ನಿನ್ನ ತಂದೆ ವೆಂಕಣಗೆ ತ್ರಿಯಂಬಕಪುರದಲು ಪ್ರಾಕು ಉ
209. ತ್ತಾರವಾಗಿದ ಬಗೆಲು ಗ ೨೦||೧||೦ ಶಿವಾರ್ಪಿತವಾಗಿ ಉತ್ತರ ಕೊ
210. ಟದು ಗ ೪೭||೧||೦ = ಅಂತು ಗ ೧೬೫||೧||೦ = ಗೆ ವಿವರ ಸಿಸ್ತಿ
211. ನಿಂದ ಗ ೧೩೬೦||೦ ಪ್ರಾಕು ನಿಲಿಸ್ತ ನಷ್ಟ ಹೆಚ್ಚಿಯಿಂದ ಸಹಾ
212. ಗ ೫೮||೦ = ಉಭಯ ಗ ೧೬೫||೧||೦ = ಗೆ ವಿವರ ಯೇ

V A.

213. ಆಗ್ರಹಾರದಲು ದೇವಸ್ಥಾನಾಕಟ್ಟಿಸಿ ಪ್ರತಿಷ್ಠೆಮಾಡಿ
214. ದ ಅವಿಮುಕ್ತೇಶ್ವರ ದೇವರು ಬಿಂದುಮಾಧವ ದೇವರಿಗೆ ನ
215. ಹಾ ಕಟ್ಟಲೆ ಪಂಚಪರ್ವಕೆ ಸಹಾ ಗ ೩೫||೧||೦ ಕಂದಾ
216. ಚಾರಕೆ ಅಭಿಶೇಖನಹಸ್ತನಾಮಕೆ ಗ ೧೮ ಉಭ
217. ಯಂ ಗ ೫೧||೧||೦ ದೇವರುಗಳ ಅಮೃತಪಡಿ ಬಗ್ಗೆ ಉಂ
218. ದಾವನದ ಗೋಪಾಲ ಕೃಷ್ಣ ದೇವರಿಗೆ ಗ ೧||೦ ಹನುಮಂತ್ರ
219. ದೇವರಿಗೆ ಗ ೧||೦ ತುಂಗಭದ್ರಾ ಮಧ್ಯದಲು ಯೇಹ್ಯವೋಂ
220. ಕಾರೇಶ್ವರ ದೇವರಿಗೆ ಗ ೧||೦ ಅಂತು ಗ ೪||೦ ಆಗ್ರಹಾ

221. ರದ ಬ್ರಾಂಹ್ಮರಿಗೆ ಉತ್ತಿ ೧ ವಂದಕೆ ಗ ೯ ವಂಧತ್ತರಲು
 222. ಉತ್ತಿ ೯ ವಂಧತಕೆ ಗ ೮೧ ಅಂತ್ತು ಗ ೧೩೭೦೧||೧ ನಷ್ಟ
 223. ಹೆಚ್ಚಿಗೆಯಿಂದ ಸಹಾ ಉತ್ತಾರ ಕೊಟ್ಟ ಬಗೆಲು
 224. ಕೆರೆಕಾಲುವೆ ಕಟ್ಟಿಸಿ ಸುಖಾಳಹಾಕಿ ಆಗಾಮಿ
 225. ಮಾಡಿಕೊಂಡು ಹುಟ್ಟುವಳಿ ಆದರೆ ಅಗ್ರಹಾ
 226. ರ ದೇವತಾ ವೆಚ್ಚಕ್ಕೆ ಸಹಾ ನಡೆಸಿಕೊಂಡು ಬಾಹದು
 227. ಗ ೫೮||೧ = ಉಧಯಂ ಗ ೧೯೫||೧|| = ನೂರತ್ತೊ
 228. ಂಧತ್ಯೆದು ವರಹಾಂನು ಆರುಹಣ ಮುಪಾಗು ಬೇ
 229. ಳೆಯ ಸ್ವಾಸ್ತೆಯನು ಯೇ ದಿವಸ ಸೋಮೋಪರಾಗ ಪು
 230. ಂಣ್ಯ ಕಾಲದಲ್ಲ ಸಹಿರಂಣ್ಯೋದಕ ದಾನಧಾರಾ ಪೂ
 231. ವರ್ಕವಾಗಿ ಶಿವಾರ್ಪಿತವಾಗಿ ಕೊಟೆವಾಗಿ ಯೇ ಭೂ
 232. ಮಿಗೆ ನೆಟ್ಟ ವಾಮನಮುದ್ರೆಕಲ್ಲಿನ ವಳಗೆ ಕೆರೆ ಕಾಲು
 233. ವೆ ಮುಂತಾಗಿ ಕಟ್ಟಿಸಿ ನಷ್ಟದಿಂದ ಉತ್ತಾರಕೊಟ್ಟ ಭೂ
 234. ಮಿಸಹಾ ಸಾಗುಮಾಡಿಕೊಂಡು ಯೇ ಭೂಮಿಯ
 235. ಳ್ಲಿ ಸಸ್ಯಾದಿಪೂಗಾರಾಮವನು ಹಾಕಿ ಯೇನು ಅಧಿಕ
 236. ಫಲವಾಹಂತ್ ಆಗುಮಾಡಿಕೊಂಡು ನಿಧಿ ನಿಕ್ಷೇಪ

V B.

237. ಜಲಪಾಷಾಣ ಅಕ್ಷೀಣಿ ಆಗಾಮಿಸಿದ ಸಾಧ್ಯಂ
 238. ಗಳಿಂದ ಅಷ್ಟಭೋಗತೇಜ ಸ್ವಾಮ್ಯಂಗಳನು ಅನು
 239. ಭವಿಸಿಕೊಂಡು ನಿನ್ನ ಸಂತಾನ ಪಾರಂಪರ್ಯವಾಗಿ
 240. ಆಚಂದ್ರಾರ್ಕಸ್ತಾಯಿಗಳಾಗಿ ಸುಖದಿಂದ ಅಗ್ರಹಾ
 241. ರ ದೇವಸ್ತಾನ ಧರ್ಮವ ನಡೆಸಿಕೊಂಡು ಉತ್ತಾರ ಕೊಟ್ಟ
 242. ಗ್ರಾಮಗಳ ರೇಖೆಯಲು ಬರದ ಉತ್ತಾರ ರೇಖೆಗೆ ಹೊರ
 243. ಗಾದ ಉತ್ತಾರ ಸಹಾ ಪೂರ್ವಪ್ರಮಾಣು ನಡೆಸಿಕೊಂಡು
 244. ಬಾಹದಂದು ಬರಿಸಿಕೊಟ್ಟ ಭೂದಾನಧರ್ಮಶಾಸ
 245. ನಾ ಆದಿತ್ಯ ಚಂದ್ರಾವನಿಲೋನಲಶ್ಚದ್ಯೌರ್ಭೂಮಿ ರಾ
 246. ಪೋ ಹೃದಯಂ ಯಮಶ್ಚ ಅಹಶ್ಚರಾತ್ರಿಶ್ಚ ಉಭೇ
 247. ಚ ಸೌಧ್ಯೇಧರ್ಮಶ್ಚ ಜಾನಾತಿನರಸ್ಯ ಉತ್ತಂ ದಾನಪಾ
 248. ಲನ ಯೋರ್ಮಧ್ಯೇ ದಾನಾ ಭೇದೋನುಪಾಲನಂ ದಾನಾತ್ಸ್ಯರ್ಗ್
 249. ಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಚುತಂಪದಂ ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ
 250. ಪುಂಜ್ಯಂ ಪರದತ್ತಾನುಪಾಲನಂ ಪರದತ್ತಾಪಹಾರೇಣ
 251. ಸ್ವದತಂ ನಿಶ್ಚಲಂ ಭವೇತು ಯತ್ರಯೋಗೀಶ್ವರಃ ಕುರ್ವ್ಯಾತು
 252. ಶಿವಲಿಂಗಾರ್ಚನಂಸಕ್ರತು ವಸಂತಿ ತತ್ರತೀರ್ಥಾನಿ ಶರ್ವಾಣೀ
 253. ಸತತಂ ಗುಹಾ ಹರಸ್ಯಪ್ರೀಣನಾರ್ಥಂತು ಶಿವಭಕ್ತಾಯ
 254. ದೀಯತೆ ದಾನಂ ತದ್ವಿಮಲಂ ಪ್ರೋಕ್ತಂ ಕೇವಲಂಪೋಕ್ಷ ಸಾ
 255. ಧನಂ ಶ್ರೀ ಸದಾಶಿವ ||

Translation.

LL. (1-2).

Salutation to Sambhu.

LL. (3-14).

Be it well. In the prosperous year 1652 of Śālivāhana era, on the 15th lunar day of the bright half of Śrāvaṇa in the year Saumya, the illustrious Sômaśêkhara Nâyaka (possessed of the titles) Eḍava-Murâri, Kôtekolâhala, establisher of the pure Vedic Advaita doctrine, devotee of Śiva and gurus, and a descendant of Keḷadi Sadâśivarâya Nâyaka, great-grandson of Śivappa Nâyaka, grandson of Chennam-mâji, lawful wife of Sômaśêkhara Nâyaka and son of Basavappa Nâyaka granted the following charter of the grant of lands to Chennappa, son of Venkaṭaiya and grandson of Venkaṇṇa, and great-grandson of Lakuvaḷi Konappa of Bhâradvâjagôtra, Âśvalâyana-sûtra and Ruk-sâkhe:—

LL. (15-23).

Whereas uncle Nirvânaiya says that you pray for the grant of a śāsana for the estate granted as *uttâra* (land given rent-free by Government to an individual as a reward for services) for defraying the expenses of services of the gods Avimuktêśvara and Bindumâdhava set up in a temple newly built by Venkaṭaiya, your father, in the village called Maleyâḷa-maṭhadagrâma (village belonging to or having Maleyâḷa-maṭha) of the Harali-pâlu division in Muttûr-sime on the other side of the river in Tîrtharâjapura, and also for the maintenance of the agrahâra named Chandra-sêkharapura erected near the (above) temple:—we have caused this to be written, recording the lands granted as *uttâra* for the agrahâra and temple:—

LL. (23-29).

(1) Garden consisting originally of 300 areca trees and paying a *siddhâya* (fixed rent) of 2 varahas per year. After the year Khara 20 varahas were added to the income on account of the additional 1000 areca trees producing 2 lakhs of areca-nuts and 5 varahas were added on account of *mêluraya* (surcharge). Owing to this increase of 25 varahas, the income from the garden became 27 varahas. This garden originally belonged to the *uttâra* lands of the svâmi of *Tîrtharâjapura Matt* and was now given to the Maleyâḷa-maṭha of Harali-pâlu in Muttûr-sime in consideration of the presents (price-money) received from the latter.

LL. (30-36).

(2) A rice-field belonging to the *svâsthe* (estate) of the god Śankaradêvaru of Kuruvallî village. Its sowing capacity being 5 khaṇḍugas, the produce is (taken as) 25 khaṇḍugas of paddy of the value of $2\frac{1}{2}$ varahas. Addition to this on account of *birâḍa*— $3\frac{3}{4}$ haṇas. Increase in the year Khara— $\frac{1}{2}$ varaha and $1\frac{1}{4}$ haṇas. Total revenue $3\frac{1}{2}$ varahas. Out of this must be deducted $2\frac{1}{2}$ varahas being the price (calculated) of 25 khaṇḍugas of paddy reserved for the services of the god Śankara dêvaru and *uttâra* lands must be given to the head of Muḷuvâgil Maṭha in exchange for lands taken from him, the expenses of this being met from the additions to the tax *birâḍa*. Thus the balance of *uttâra* received from this estate is of the revenue value of 1 varaha.

LL. (37-46).

(Similar details are given for the land received as *uttâra* from the estate granted for the maintenance of a *satram* on the other side of the river of Tirtharâjapura : in exchange for lands given to the *satram* from the Maleyâlamatha :—Revenue value 3 varahas 9 10/16 haṇas).

LL. (47-50).

The wet lands forming part of Parusemakki from among the *uttâra* lands at Kuruvalli of the head of Tirtharâjapura Matt in consideration of having received 3 varahas and $4\frac{1}{2}$ haṇas as presents (or price money). Its sowing capacity is $2\frac{1}{4}$ khaṇḍugas of paddy, and the tax payable in paddy is 15 khaṇḍugas of the value of $1\frac{1}{2}$ varahas. The *birāḍa* brings $2\frac{1}{4}$ haṇas. Total income : One varaha and $7\frac{1}{4}$ haṇas.

LL. (51-58).

Similar details are given for some rice lands in Kuruvalli village received from the *purāṇika* (reciter of religious discourses called *purāṇas*) of the village Bukalâpura of the revenue value of 6 varahas and $2\frac{1}{2}$ haṇas.

LL. (59-89).

Similar details are given for the lands in the village Nekarikanagrâma in Haralipâlu and in the village Bukkarâyapura. These belonged to the heggade of Muttûr and the heads of the Tirthamuttûr Matt and Muḷuvâgil Mutt. Some addition to the income of these lands came from the revenue of forests called Nekkarika-Valagere-kânu, Morabina-kânu and Handigunî-kânu. In addition honey and wax collected in the forests brought an extra revenue of 6 seers of honey and $2\frac{1}{4}$ seers of wax, the value of which is calculated at $1\frac{1}{2}$ haṇas and $1\frac{1}{4}$ haṇas respectively. These lands were obtained in consideration of the payment of $47 + 7\frac{3}{4} = 54\frac{3}{4}$ varahas :

Similar details are given in LL. 81-192 for lands in the village Mēlubandu in Muṇḍekârasime, Kâlakoppa-grâma, Bidurûr, Dêvatekoppa, Mangalagâru, Âlumanigrâma, forests in Mēlubandu with their honey and wax, Biḷilakoppa in Araḷâpura, Bhâratîpura (which was granted for Bhadrarâjapura agrahâra), Triyambakapura, Viśvanâthapura, Nîrlakoppa, etc. Total revenue 195 varahas and 6 14 16 haṇas.

LL. (193-212).

Details (of how the above lands were acquired) :—After receiving 495 varahas as the price money to the palace, lands were given as *uttâra* of the total revenue of $49\frac{1}{2}$ varahas (38 varahas and $6\frac{1}{4}$ haṇas from *sistu* and 10 varahas and $8\frac{3}{4}$ haṇas from *nillista-nashṭa*). The meaning of these phrases *sistu* and *nillista-nashṭa* is not clear. After receiving 259 varahas, $4\frac{1}{2}$ haṇas to the palace the following lands were given as *uttâra* :—the lands purchased by you from the *purāṇika* of Bukalâpura of the revenue value of 5 varahas : the lands purchased from Puṭṭêdikshita of Muḷuvâgil Agrahâra of the revenue value of 5 varahas : the lands purchased from

Nârasijôyisa of Aralâpura of the revenue value of 12 varahas : the lands purchased from Venkubhaṭa Subâbhaṭa of Bhâratîpura of the value of 15 varahas : the lands purchased from Puṭṭabhaṭṭa of Viśvanâthapura Agrâhara of the revenue value of 12 varahas ; total 49 varahas. Lands are given with pouring of water by the svâmi of Tîrthahaḷli, of the revenue value of 3 varahas and $7\frac{1}{4}$ haṇas ; by the svâmi of Tîrthamuttûr, of the revenue value $1\frac{1}{2}$ varahas : from the rent-free lands of Venkaṇṇa Heggade of Muttûr, revenue value 6 varahas and $6\frac{3}{4}$ haṇas ; from the rent-free lands of Malaṇa Heggade of Muṇḍekâru, revenue value 18 varahas : total revenue value 28 varahas and 9 haṇas ; total revenue of both, 77 varahas and 9 haṇas.

The previous uttâra lands of your father Venkaṇṇa in Triyambakapura : revenue value 20 varahas and $6\frac{1}{4}$ haṇas : uttâra lands granted free of cost in the name of god Śiva of the revenue value of 47 varahas and $6\frac{10}{16}$ haṇas. Total revenue value of lands granted: 195 varahas $6\frac{14}{16}$ haṇas. Out of this amount 137 varahas and $1\frac{1}{2}$ haṇas come from *sist* (fixed income) and 58 varahas and $5\frac{6}{16}$ haṇas from uncertain income subject to fluctuations (*prâku nillstha nashta hechchigeyâgi*).

LL. (213-229).

Details of expenditure to be incurred from this revenue:—For the daily services and special services on the five parva days of each month for the gods Avimuktêśvara and Bindunâdhava set up in the temple built in this agrahâra :—33 varahas and $6\frac{1}{2}$ haṇas. For the expense of watch and ward (*kandâchâra*) and for the service of *abhisheka* (special bathing) and of *sahasranâma* (offering of flowers etc., repeating the 1000 names of the god) 18 varahas ;—total 51 varahas and $6\frac{1}{2}$ haṇas.

For the offering of food to gods :— $1\frac{1}{2}$ varahas for the god Gôpâlakṛiṣṇa of Vrindâvana, $1\frac{1}{2}$ varahas for the god Hanumanta, $1\frac{1}{2}$ varahas for the god Omkârêśvara in the bed of the Tungabhadra river, total $4\frac{1}{2}$ varahas.

For 9 vṛittis to be given to the Brahmans of the agrahâra, at the rate of 9 varahas for each vṛitti, 81 varahas are to be expended. Total expenditure is 137 varahas and $1\frac{1}{2}$ haṇas. As regards *nashṭa-hechchige* (uncertain income), you may build tanks and canals, plant trees and plantains and secure a good income therefrom in future. This additional income, if any, will also be expended for the agrahâra and temple. This income is calculated at 58 varahas and $6\frac{14}{16}$ haṇas. Income from both : 195 varahas, 6 haṇas, muppâga and bêle.

LL. (230-255).

As we have on this day at the holy time of lunar eclipse granted the above *sviste* (lands) with pouring of water and gift of gold as *śivârpita* (bestowed to please god Śiva) you will enjoy the same constructing tanks and canals within the boundaries marked by Vâmana-mudre stones set up and cultivate the land which has also been assigned to you to increase the income and make good any losses, and set

up arecanut and other trees thereon, in order to increase the income. You will enjoy the eightfold rights of possession and power of the said lands comprising treasure on the surface and underground, water springs, mineral deposits, imperishables, future income, ready and possible income for as long as the moon and sun endure, in lineal succession in peace and conduct the services both of the agrahâra and the temple. You will also enjoy in the villages given to you as *uttâra*, such lands as are, found within the boundary line marking the *uttâra* lands ? or are situated outside the boundary line in accordance with old usage.

To this effect has the dharma-śâsana recording a gift of land been written and granted.

LL. (245-255).

(Ādityachandrau, etc., dâna-pâlanayôr madhye, sva-dattâd dvigunam puṇyam. (These are usually found at the end of inscriptions.) Where a great ascetic worships Śiva-linga even once, there dwell tirthas, Pârvati and Subramanya. The gift made to a devotee of Śiva for the pleasure of Śiva is called pure ; it leads to salvation.

Śrī Sadâsiva.

Note.

This copper plate record belongs to the reign of the Keḷadi chief Sômaśêkhara Nâyaka II (1714-1734), son of Basavappa Nâyaka (I) and grandson of Sômaśêkhara Nâyaka I and Chennammâji and great-grandson of Śivappa Nâyaka, a descendant of Sadâsiva-Nâyaka. It registers the gift of some lands in various villages (named) of the annual revenue value of 195 varahas 6 14, 16 haṇas to a Brahman Channaṇṇa for the expenses of the worship of the gods Avimuktêśvara, and Bindumâdhava set up by his father Venkaṭaiya in the temple erected by him at the village of Maleyâla-maṭha in Haralipâlu of Muttûru-sîme on the opposite bank of the river at Tirtharâjapura and for the maintenance of the agrahâra of Chendrasêkharapura established near the temple. The grant is said to have been issued at the instance of the king's maternal uncle (mâva) Nirvânaiya.

The villages named in the grant are situated in the vicinity of Tirthahallî in Tirthahallî Taluk, Shimoga District. The lands were granted mostly in consideration of fair prices paid by the donee or his father to the palace treasury.

Nirvânaiya was a great Sanskrit scholar, being the author of a Sanskrit commentary on the Kriyâsâra of Nîlakaṇṭhaśivâchârya. He also wrote Śivapûjâ-vidhâna in Kannaḍa (M. A. R. 1916, P. 68). He seems to have possessed considerable influence with the Keḷadi chief Sômaśêkhara Nâyaka II. (See E. C. VIII Tirthahallî 6 of Ś 1646, 87 of S' 1645, 183 and 184 of S' 1645, etc.)

Tirtharâjapura is the same as the town Tirthahallî on the north bank of the Tungâ river. Malêyâla-maṭha is the name of a maṭha of the Smârta sect set up

on the opposite bank of Tirthahalli. It seems to have been the name of a village situated at some distance. It is said that an ascetic named Gangâ-dharapurî-yôgi set up the god Narasimha in Tirthahalli and he and his disciples resided there and worshipped the god. A spiritual descendant of his named Dêvendrapurî-yôgi set up the god Viśvēśvara on the southern bank of the Tungâ river near Tirthahalli in the Maleyâla-maṭha in S' 1481. Numerous grants are recorded for the Matt and its god Viśvēśvara (See E. C. VIII Tirthahalli, 171, 172, etc.) The gurus of this Matt were patronised by the early Vijayanagar kings Harihara II, Dêvarâya I' etc. (E. C. VIII Tirthahalli 1 of S' 1353, 2 of S' 1346, 173 of S' 1316). See also No. 69 of M. A. R. 1923 of S' 1327, 70 of S' 1374, etc. Of these No. 69 M. A. R. 1923 which is said to be a copy of a stone śāsana in the Râmachandrâpur Matt tells us that the guru of the matt at Tirtharâjapuri, Amarêndrapurî-śrîpâda was a follower of Padmapâdâchârya (who was a disciple of Śankarâchârya). The next number (70) which also comes from the Râmachandrâpur Matt refers to god Lakshmînarasimha as the principal deity of the Tirthahalli Matt.

What connection the present grant has with the Śringêri matt is not clear. There is no reference to any of the gurus of Śringêri herein. Perhaps some of the lands referred to herein are in the possession of the Śringêri Matt and hence the presence of the śāsana in that Matt.

31

Copper plate grant of the reign of Kṛishnarâja Vadeyar II, king of Mysore dated S' 1659 in the possession of S'ringêri Matt

2 Plates : Kannaḍa characters and language.

Size 10"×8"

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 9ನೆಯ ತಾಮ್ರಶಾಸನ.

2 ಹಲಗೆಗಳು.

ಪ್ರಮಾಣ 10" × 8"

I A

1. ಶ್ರೀ ವಿದ್ಯಾಶಂಕರಾ
2. ಶ್ರೀ ಶೃಂಗಪುರಿ ಶಾರದಾಂಬಾಯ್ತಿ ನಮಃ
3. ಅಗಜಾನನ ಪದ್ಮಾರ್ಕಂ ಗಜಾನನ ಮಹರ್ಷಿಶಂ ಅನೇಕಮಂ ತಂ
4. ಭಕ್ತಾನಾಮೇಕದಂತಮುಪಾಸ್ಮಹೇ | ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾ
5. ಮರಚಾರವೇ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂ
6. ಭವೇ | ಹರೇರ್ಲಲಾವರಾಹಸ್ಯ ದಾಷ್ಟಾದಂಢ ಸಪಾತು ವಃ | ಹೇ
7. ಮಾದ್ರಿ ಕಲಶಾಯುತ್ರ ಧಾತ್ರೀ ಭಕ್ತ ಶ್ರಿಯಂ ದದೌ | ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾ
8. ಭೃದಯ ಶಾಲವಾಹನಶಕ ವರುಷಂಗಳು ೧೬೫೯ನೆಯ ವರ್ತಮಾ
9. ನವಾದ | ಪೈಂಗಳನಾಮ ಸಂವತ್ಸರದ ಅಷಾಢ ಶು ೧೫ ಭಾರ್ಗವಾರದ

10. ಕರ್ತೃಕ ಸಂಕ್ರಮಣ ಪುಂಜ್ಯಕಾಲದಲೂ ಶ್ರುಂಗಪುರದಲ್ಲಿ ಶ್ರೀ
11. ಮತ್ತರಮಹೆಸ ಪರಿವರ್ತಕಾಕಾರ್ಯವರ್ಯ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ
12. ಪಾರಾವಾರ ಪಾರೀಣ | ಯಮನಿಯವಾಧ್ಯಪ್ಪಾಂಗ ಯೋಗನಿರ
13. ತರಾದ ಶ್ರೀಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಗಳವರು ರತ್ನಸಿಂಹಾ
14. ಸನಾ ರೂಢರಾಗಿ | ಸ್ವಿರಯೋಗ ಸಾಂಬ್ರಾಜ್ಯ ಪಟ್ಟಂಗೈಉತಿರಲೂ |
15. ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜ ಪರಮೇಶ್ವರ ಪ್ರಥಮತಾಪ ಆ
16. ಪ್ರತಿಮಾ ವೀರ ನರಪತಿ ಮಹಿಶೂರ ಯಿಮ್ಮಡಿ ಶ್ರೀಕೃಷ್ಣರಾಜ
17. ವಡೆಯರೈಯನವರು ಉಭಯ ಕಾವೇರಿ ಮಧ್ಯ ಶ್ರೀರಂಗ ಪ
18. ಟ್ಟಣದಲೂ ರತ್ನಸಿಂಹಾಸನಾರೂಢರಾಗಿ ಪುಟ್ಟಸಾಂಬ್ರಾಜ್ಯ
19. ಂಗೈಉತಿರಲಾಗಿ | ಶ್ರೀ ಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಗಳವ
20. ರು ವೇರಾಪುರದಲ್ಲಿ ಕಟ್ಟಿ ಮಾಡಿಸಿಯಿರುವ | ಶ್ರುಂಗೇರಿ ನಾಮಾ
21. ಧೇಯಕವಾದ | ಶ್ರೀಮಠದಲ್ಲಿ ಆಷಾಡ ಶು ಗುಯಿಲ ಆಗುವ
22. ವ್ಯಾಸಪೂಜೆ ಯೀ ಸಮಾರಾಧನೆ ಬಗ್ಗೆ ಹಳತು ಗ ೪೦೦ವ

I B

23. ಕಾರ್ತಿಕ ಶು ೮ ಪುಂಜ್ಯ ದಿವಸದಲಿ ನಡವ ಶ್ರೀ ಶಂಕರಾಚಾರ್ಯ
24. ಸ್ವಾಮಿಗಳವರ ಆರಾಧನೆ ಬ್ರಾಂಹ್ಮಣ ಸಮಾರಾಧನೆ
25. ದೇವತಾ ಸಂತರ್ಪಣೆ ಬಗ್ಗೆ ಹಳತು ಗ ೨೦೦ ಉಭಯಂ ಹಳ
26. ಕು ಗ ೬೦೦ ಆರುವರೆ ವರಹಾ | ಮುಟ್ಟುವ ಶಾವಗೆ | ಸಖರೆ
27. ಪಟಣದ ಗುರಿಕಾರರು | ಮೂಗೂರ ಸೋಮರಾಜೈಯ್ಯ
28. ಅರಶಿನವರ ಕುಮಾರರು ದೇವರಾಜೈಯ್ಯ ಅರಶಿನವರು
29. ಪಣಕಟ್ಟಿನ ಉದ್ಯೋಗಸ್ತರ ಸುಸಂಮ್ಮತದಮೇರೆ ನೇಮಕಾ
30. ಮಾಡಿಸಿದ ದಾನಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ | ತಮ್ಮ ಗು
31. ರಿತನದ ಸಂಬಳದಲ್ಲಿ ಹಳಗ ೧೦೦ ಕಂದಾಚಾರದ ಶ್ಯಾನ
32. ಭಾಗರಜನ ಒಕೆ | ಗ ೧೦೨ ನೋಟಗಾರನಜನ ೧ಕೆ ೧೦೦೦ ಕಾ
33. ಮಾಟ ಶ್ಯಾನಭಾಗರಜ ೨ಕೆ ೨೩ ಜಾನಸಾರೆ ಶ್ಯಾನಭಾಗರ
34. ಜ ೨ಕೆ ೧೨ ಉಂ ಹಳಗ ೨೩೩೦ ಅರವಣಿ ಹೋಬಳಿಗೆ | ಪಾ
35. ರುಪತ್ಯಗಾರ ಗ ೧೦೦ ಶಾನಭಾಗರ ಜ ಒಕೆ ಗ ೧೦೨ ಚಿಕ್ಕಪಾ
36. ರುಪತ್ಯಗಾರ ೧೨ ಕಸದೆ ಪಾರುಪತ್ಯಗಾರ ಶ್ಯಾನುಭಾಗರು
37. ಸಹ ಜ ಒಕೆ ೨೩ ರಾಯಸ್ತಜ ೧ಕೆ ೧೦೦೦ ನೋಟಗಾರ ೧೧
38. ಅಂತು ಹಳಗ ೨ ೧೪೦೦ ಸುಂಕದ ಮಣಿಪ್ಪಗಾರ ಶಾನಭಾ
39. ಗರ ಜ ಒಕೆ ಗ ೧೧ ದೇವಸ್ಥಾನದ ಪಾರುಪತ್ಯಗಾರ ಶಾನಭಾಗ
40. ರ ಜ ಒಕೆ ಗ ೧೧ ಉಂ ಹೋಬಳಿ ೪ ಕೆ ಹಳತು ಗ ೬೦೦ ಅಕ್ಷಾ
41. ರದಲ್ಲಿ ಯದೇ ಹಳತು ಅರುವರೆ ವರಹಾವನ್ನು ವೇರಾ
42. ಪುರದ ಶ್ರೀಮಠದಲ್ಲಿ ನಡವ ವ್ಯಾಸಪುರ್ಣಿಮಿ ವ್ಯಾ

II A.

43. ಸಪೂಜಿಸಮಾರಾಧನೆಗೂ ಕಾರ್ತಿಕ ಶುಧ ೮ ಪುಂ
44. ಜ್ಯ ದಿವಸದಲ್ಲಿ ನಡವ ಶ್ರೀಶಂಕರಾಚಾರ್ಯಸ್ವಾಮಿ
45. ಗಳವರ ಆರಾಧನೆ ಸಮಾರಾಧನೆ ದೇವತಾಸಂತ
46. ರ್ಪಣೆ ಬಗ್ಗೆ | ಕಾಲಂಪ್ರತಿಯಲ್ಲೂ ತ್ರಿವಾಚಾತ್ರಿಕ

47. ರಣ ಶುಭದಿಂದಾ ವಪ್ಪಿ ಶಾಶ್ವತವಾಗಿ ನಡಸಿಬರ
48. ಲುಳವರು ಯಂದು ಬರಸಿ ವಪ್ಪಿಸಿದ ದಾನಶಾಸ
49. ನ | ದೇವರಾಜ್ಯಯನವರ ವಪಿತ | ರಾಮಂಜನವರ
50. ವಪ್ಪತ | ರಂಗೈಯನವಪ್ಪಿತಾ | ಸೂರೈಯ್ಯನ ವಪ್ಪಿತಾ | ಪಾರು
51. ಪತ್ಯಕ್ಕೆ || ರಾ || ದೇವರಾಜ್ಯಯ್ಯ ಅರಸಿನವರ ಸಂಮ್ಮತದಿಂದ
52. ಚಿಕ್ಕಪಾರುಪತ್ಯೆಗಾರ ನಾರಣೈಯ್ಯನ ವಪ್ಪಿತಾ |
53. ಸ್ತಳದ ಶ್ಯಾನಭಾಗ ರಂಗೈಯನ ವಪ್ಪಿತ್ತಾ ಆರಮನೆ ಶ್ಯಾ
54. ನ ಭಾಗ ಮಳವಳಿ ನಾರಣಪೈಯನ ವಪ್ಪಿತ | ಮೂರನೆ
55. ಪ್ರ.ನಾರಪಿ ದೇವರ ವಪಿತಾ | ಕಂದಾಚಾರದ ನೋಟ್ಟ
56. ಗಾರ ರಾಮೈಯನ ವಪ್ಪಿತಾ | ಕಾಮಾಟದ ಶ್ಯಾನಭಾಗ
57. ಸೂರೈಯ್ಯನ ವಪ್ಪಿತ | ಜ್ಯಾನಸಾಲೆ ಶ್ಯಾನಭಾಗ ಸೂರೈಯ
58. ನ ವಪ್ಪಿತ | ಕಾಮಾಟ ಶ್ಯಾ | ತಿಮ್ಮೈನ ವಪ್ಪಿತಾ | ಕನಡೆ ಶ್ಯಾ
59. ನಭಾಗರ ವಪ್ಪಿತ್ತ | ಸುಂಕದ ಮಣಿಹೈಗಾರ
60. ಶ್ಯಾನಭಾಗರ ವಪ್ಪಿತ್ತ | ದೇವಸ್ಥಾನದ ಪಾರುಪ
61. ತೈಗಾರ ಶ್ಯಾನಭಾಗರ ವಪ್ಪಿತ್ತ |
62. ಅರವಣಿ ಪಾರುಪತ್ಯೆಗಾರ ನಾರಣಪನ ವಪ್ಪಿತ್ತಾ ||

II B.

63. ಯೀಶಾಸನಕೆ ದೇವನಾಕ್ಷಿ | ಅಧಿತ್ಯಚಂದಾ,ವನರೋ
64. ನಲಶ್ಚ ದೌರ್ಧ್ರಮಿ ರಾಪೋಹೃದಯಂ ಯಮಶ್ಚ |
65. ಅಹಶ್ಚರಾತ್ರಿಶ್ಚ ಉಭೇಚನಂಧೈ ಧರ್ಮಶ್ಚ ಜಾನಾತಿ
66. ಯಮಸ್ಯವೃತ್ತಂ | ದಾನಪಾಲನ ಯೋರ್ಮಧ್ಯೇ ದಾನಾ
67. ತ್ಸ್ರೇಯೋನಪಾಲನಂ | ದಾನಾಸ್ವರ್ಗಮವಾಪ್ನೋತಿ | ಪಾಲ
68. ನಾದಚ್ಯುತಂಪದಂ ಸ್ವದತಾಂ ಪರದತಾಂ ವಾ | ಯೋ
69. ಹರೇತುವಸುಂಧರಾ | ಪಷ್ಯವರ್ತುಷಸಹಸ್ರಾಣಿ |
70. ವಿಷ್ಣಾಯಾಂ ಜಾಯತೇಕ್ರಿಮಿ ||

Transliteration.

I A.

1. Śrī Vidyā Śamkarā
2. Śrī Śrungapurī-Śāradāmbāyai namaḥ
3. Agajānana-padmaṅkam Gajānanam ahar-niṣam anēkadamtam
4. bhaktānāṁ Ēkadantaṁ upāsmahē | namas tunga-śiraś-chumbi-chandra-chā-
5. mara-chāravē trailōkya-nagarārambha-mūlas tambhāya Śam-
6. bhavē | Harēr līlā-Varāhasya daushtṛā-damḍa [s] sa pātu vah | Hē-
7. mādri-kalaśā yatra Dhātrī chhatra-śriyam dadau | svasti śrī vijayā-
8. bhyudaya Śālivāhana-śaka varushamgaḷu 1659 neya vartamā-
9. navāda Paingala-nāma-samvatsarada Āshāḍha śu 15 Bhārga [va] vArada
10. Karkāṭaka-samkramaṇa-puṁnya-kāladalū Śrungapuradalli śrī-
11. mat paramahamṣa parivrājakāchāryavarya padavākya pramāṇa-
12. pārāvāra-pārīṇa | yama-niyamādhyashtāṁga-yōganira-

13. tarāda Śrī Sachchidānanda-bhārati-svāmigaḷavaru ratnasimhvā-
14. sanārūḍharāgi | sthirayōga-sāmbrājya-paṭṭamgaiūtiralū |
15. śrīmad-rājādhirāja rājaparamēśvara prauḍhapratāpa a-
16. pratima-vira-narapati Mahiśūray Immaḍi Śrī Kṛishṇa Rāja
17. Voḍeya-raiyanavarru | ubhaya-Kavēri-madhya Śrīrangapa-
18. tṭanadalū ratna-simhvāsanārūḍharāgi pruthvi-sāmbrājya-
19. m gaiūtiralāgi | Śrī Sachchidānanda-bhārati-svāmigaḷava-
20. ru Vēlāpuradalli kaṭṭe māḍisi yirruva | Śrūngēri nāma-
21. dhēyakavāda | śrī-maṭhadalli Āshāḍa śu 15 yali āguva
22. Vyāsapūje yī samārādhane bagye haḷatu ga 4' o va

I B.

23. Kartika śu 8 puṇṇya-divasādali naḍava śrī Śaṅkarāchā-
24. rya-svāmigaḷavara ārādhane brāhṃmaṇa-samārādhane
25. dēvatā-saṃtarpane bagye haḷatu ga 2½ ubhayam haḷa-
26. tu ga 6½ āruvare varahā | muṭṭuva sāvege | Sakhare-
27. paṇaḍa gurikāraru | Mūgūra Sōmarājaiyya-
28. araśinavara kumāraru Dēvarājaiyya-araśinavaru
29. phanakaṭṭina udyōgastara susaṃmatada mēle nēmakā-
30. māḍisida dānaśāsanada krama ventendare | taṃuma gu-
31. ritanada sambaladalli haḷa ga 1'0 kandāchārada śyāna-
32. bhāgara jana 3 ke ga 1'2 nōṭagārana-jana | ke 1½ kā-
33. māṭa śyānabhāgara ja 2 ke '3 jānasāle-śyānabhāgara
34. ja 2 ke 2 um haḷaga 2½ 3½ aṭhavane hōbaḷige | pā-
35. rupatyagāra ga ½° śānabhāgara ja 3 ke ga 1'2 chikkapā-
36. rupatyagāra '2 kasabe-pārupatyagāra śyānabhāgaru
37. saha ja 3 ke '3 rāyāsta ja 1 ke 1½ nōṭagāra '1
38. āntu haḷa ga 2 '4½ suṃkada maṇihyagāra śānabhā-
39. gara ja 3 ke ga ½ '1 dēvasthānada pārupatvagāra śānabhā-
40. ra ja 3 ke ga ½ '1 um hōbaḷi 4 ke haḷatu ga 6½ akshā-
41. radallū yide haḷatu āruvare varahāvannu Vēlā-
42. purada śrīmaṭhadalli naḍava Vyāsapaūrṇaumi vyā-

II A.

43. sa-pūje-samārāadhanegū Kārtika śudha 8 puṇ-
44. ṇya-divasādalli naḍava śrī Śaṅkarāchārya-svāmi-
45. gaḷavara ārādhane samārādhane dēvatā-santa-
46. rppane-bagge | kālampaṭiyallū trivācha trika-
47. rana śudhadindā vappi śāśvitavāgi naḍasi bara-
48. luḷavaru yandu barasi vappisida dānaśāsa-
49. na | Dēvarājaiyanavara vappita | Rāmamaṇnavara
50. vappata | Rangaiyana vappitā | Sūraiyyana vappitā | pāru-

51. patyakke || Râ || Dêvarâjaiyya-arasinavara sammnatadinda
52. chikka-pârupatyegâra Nâraṇaiyyana vappitâ |
53. stalada śyānabhâga Raṅgaiyana vappittâ aramane-syâ-
54. nabhâga Maḷavali Nâraṇapaiyana vappita || mûrane
55. pra.Nârashidêvara vappitâ || Kandâchârada nōṭṭa-
56. gâra Râmaiyyana vappitâ || Kâmâṭada śyānabhâga
57. Sûraiyyana vappita | jyānasâle śyānabhâga Sûraiya-
58. na vappita || kâmâṭa śyâ | Timṇaina vappitâ | kasabe śyâ-
59. nabhâgara vappita | sunkada maṇihyagâra
60. śyānabhâgara vappita | || dēvasthânada pârupa-
61. tyagâra śyānabhâgara vappita |
62. aṭhavaṇe-pârupatyegâra Nâraṇapana vappittâ ||

II B.

63. yi śâsanake dēvasākshi | Âditya-chandârâv anilô
64. nalaś cha d[y]aur bhûmir âpô hṛidayam Yamaś cha |
65. ahaś cha râtriś cha ubhê cha samdhyê dharmaś cha jânâti
66. yamasya vṛittam | dâna-pâlanayôr madhye dâna-
67. t śrêyônupâlanam || dâna [t] svargam avâpnôti pâla-
68. nâd Achyutam padam sva-dat[t]âm paradat[t]âm vâ yô
69. harêtu vasumḍharâ shashṭhar-varrusha-sahasrâṇi
70. vishṭhâyâm jâyatê krimî ||

*Translation.***LL. (1-7).**

Śrī Vidyâśaṅkarâ. Obeisance to Śâradâmbâ of Śṛingapuri. We worship both day and night, Êkadanta (single-tusked: *viz.*, God Gaṇêśa) who is an *anêkadanta* (having several tusks, also meaning giver of many boons) to the devotees and who is a sun to the lotus *Agajânana* (not having the face of an elephant; also meaning the face of Pârvati) and is (yet) a *gajânana* (having the face of an elephant).

(The usual stanzas in praise of Śambhu and Varâha are next given).

LL. (8-19).

Be it well. In the prosperous year 1659 of the Śâlivâhana era, on Friday 15th lunar day of the bright half of Âshâḍha in the year Paingala, during the holy time of Karkâṭaka-Sankramaṇa:-- While Śrī Sachchidânanda-Bhârati-svâmi, chief of Paramahansa-Parivrajakâchâryâs, an expert in pada (grammar), vâkya (logic) and Pramâṇa (mîmâṃsa), engaged in yôga consisting of eight elements including *yama* (self-control) and *niyama* (restraint) was ruling the kingdom of yôga seated on the jewelled throne at Śṛingapura:—and when the king of kings, supreme lord over kings (râja-paramêśvara) prauḍha-pratâpa, apratima-vîra-narapati (a king unrivalled for his valour), Immadi Kṛishṇarâjavaradeyaraiyanavarû of Mahisûr, was

ruling the earth seated on the jewelled throne at Śrīrangapaṭṭaṇa situated between the two branches of the Kāvêri :—

LL. (20-62).

Dēvarājaiya Arasu, son of Sômarājaiya Arasu of Mûgûr, gurikâr of Sakhare-paṭaṇa gave the following *dāna-sāsana* (record of gift) with the consent of the several officials employed to provide for the payment of $6\frac{1}{2}$ *haḷatu* varahas every year, four varahas being allotted to provide for the expenses of Vyâsa-pujâ and feeding on the 15th lunar day of Āshadha every year in the Śringêri Maṭha at Bêlûr (Vêlâpura) founded by Sachchidānanda-bhârati-svâmi and $2\frac{1}{2}$ *haḷatu* varahas being allotted for the *arîdhane* (special worship offered on the date of the death of a guru every year) of Śankarâchârya that takes place on the holy date of the 8th lunar day of the bright fortnight of Kârtika and for the feeding of Brahmans and special services to gods on that date.

(Details of the grant) :—(One *haḷatu* varaha to be paid out of his (donor's) pay as *gurikâr*; one varaha and two *haṇas* to be paid by the Shanubhogs (accountant) of Kandâchâra (police and military): $1\frac{1}{2}$ *haṇas* to be paid by the *nôṭagâra*; three *haṇas* to be paid by the *shanubhogs* of *kâmâṭa* (D. P. W.); two *haṇas* to be paid by two *shanubhogs* of *jâna-sale* (cattle-department); total two varahas and $8\frac{1}{2}$ *haṇas*: in the *aṭhavanî hobli*, *pârpatyagâra* (manager) was to pay $\frac{1}{2}$ varaha; three *shanubhogs* to pay one varaha and two *haṇas*: junior *pârupatyagâra* to pay 2 *haṇas*; *kasabe pârupatyagâra* and *shanbhogs* (three men) to pay three *haṇas*; *râyasada* officials to pay $1\frac{1}{2}$ *haṇas*; *nôṭagâra* to pay one *haṇa*: total two *haḷatu* varahas and $4\frac{1}{2}$ *haṇas*; the *manîhyagâra* and *shanubhogs* of customs, three men to pay six *haṇas*; the temple *pârupatyagâra* and *shanbhog*, three men to pay six *haṇas*; altogether $6\frac{1}{2}$ *haḷatu* varahas for four *hoblis*.

This sum of $6\frac{1}{2}$ varahas (both in figures and words) we agree to pay for ever every year with our consent in mind, word and deed, for the services of Vyâsapûje and *samârâdhane* (free feeding) that are conducted during Vyâsapaurṇami and also for the services of *arîdhane* of Śankarâchârya, *samârâdhana* and special worship to gods conducted on the holy occasion of the 8th day of the bright half of Kârtika in the sacred matt at Vêlâpura. To this effect this *dāna-sāsana* has been caused to be written and presented (to the Śringêri guru) :—

The signature of Dēvarājaiya; signature of Râmanṇa; signature of Rangaiya; signature of Sûraiya; signature of the junior *pârupatyagâra* Nâraṇaiya on behalf of the Pârupatyagâra with the approval of Dēvarājaiya Arasu; signature of the local *shanubhog* Raṅgaiya; signature of the palace *shanubhog* Maḷavali Nâraṇapaiya; signature of Mûraneprabhu. (?) Nârashidēvaru; signature of Râmaiya, *nôṭagâra* of Kandâchâra; signature of Sûraiya *shanubhog* of *Kâmâṭa* (Public Works), signature of Sûraiya, *shanubhog* of Jânasâle; signature of Timmaiya, *shanubhog* of *kâmâṭa*; signature of the *shanubhogs* of *kasabe* signature of the *manîhyagâras* and *shanubhog*

of customs (*sunka*); signature of the pârupatpagâra and shanubhogs of the temple ; signature of Nâranappa, pârupatyagâra of *aṭhavane*.

LL. (63-70).

Divine witnesses to this grant:—The Sun, Moon, Wind, Fire, etc. (Then follow two imprecatory verses beginning with *dâna-pâlanayor madhye* and *sva-dattâm para-dattam vâ*.

Note.

This records a grant made by the *gurikâra* (Overseer) of Sakharepaṭṭaṇa (in Kadur Taluk, Kadur District), Dêvarâjaiya Arasu, son of Sômarâjaiya Arasu of Mûgûr and other officials like the Shanubhog, etc., of the same place to provide for the expenses of Vyâsa-pûje festival conducted in a building known as the Śringêri Matt at Bêlûr on the full moon day of the month Âshâḍha and for the Śankarâchârya's *aridhana* that took place on the 8th lunar day of the bright fortnight of Kârtika every year in the same matt. The Matt in question is said to have been founded by Sachchidânanda Bhârati, pontiff of Śringêri who is praised as ruling the *yoga-sâmrâjyapaṭṭa* (spiritual leadership) seated on the jewelled throne (*ratna-simhâsanârûḍharâgi*) at Śringapura (Śringêri). Immaḍi Krishṇarâja Voḍeyar (Krishṇarâja Voḍeyar II) is stated to have been the king of Mysore (at this time) seated on the jewelled throne at Śrîrangapaṭṭaṇa. (1734-66).

The donors promised to pay every year some small sums out of the pay they received, the total amounting to 6½ varahas. This amount was to be used for the purposes stated above. Their signatures are given at the end and the usual imprecatory stanzas follow at the end of the grant.

Vyâsa-pûje is a ceremony held in honour of the sage Vyâsa. It takes place four times a year, on the full moon days of the lunar months ; Vaiśâkha, Âshâḍha, Kârtika, Mâgha. On these days, it is usual to bathe in a river or tank, listen to purâṇas extolling the spiritual importance of the months to which they relate and worship the works of Vyâsa, make small presents of money and light refreshments to Brahmans.

It is also interesting to note that a special service in memory of Śankarâchârya was being conducted every year in the Śringêri Matt at Bêlûr in the month of Kârtika. The 12th lunar day of the bright half of Vaiśâkha is now given in the almanacks of South India as the day of Śankarâchârya's ârâdhana.

The date of the record S' 1659 Paingala Âshâ. śu. 15 Friday corresponds to 1st July 1737, a Friday and a day of Karkâṭaka-Sankrânti as stated in the grant.

(Spurious) Vengere copper plate grant of the reign of Vijaya Venkatapattiraya, king of Vijayanager dated S' 1240 in the possession of the S'ringêri Matt.

1 Plate : Kannada characters and language.

Size 1'1" x 8¼".

ಶ್ರಂಗೇರಿ ಮಠದಲ್ಲರುವ 10ನೆಯ ತಾಮ್ರ ಶಾಸನ.

ಹಲಗೆ ೧.

ಪ್ರಮಾಣ 1'1" x 8¼"

1. ಸ್ವಸ್ತಿಶ್ರೀವಿಜಯಾದ್ವೈದಯ ಶಾಲಿವಾಹನಶಕಾಬ್ದಂ
2. ೧೨೪೦ ಸಂವತ್ಸರವರ್ಷಮಾನ ವಿಭವಸಂವತ್ಸರದ ಪುಷ್ಯಬಹು
3. ೪ ಚಿಲು ಮಕರಸಂಕ್ರಾಂತಿ ಪುಂಜ್ಯಕಾಲದಲ್ಲ ಶ್ರೀಮತ್ತರ
4. ಮಹಂಸ್ತಪರಿವ್ರಾಚಕಾಚಾರ್ಯ ಪರೈಪದವಾಕ್ ಪ್ರಮಾಣ ಪಾ
5. ರಾವಾರಪಾರಿಣ ಸ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಅಪ್ಪಾಂಗ್ಯೋಗನಿರತ
6. ಪಡ್ವರ್ಷನ ಸ್ವಾಪನಾಚಾರ್ಯ ವಿದ್ಯಾಸಿಹ್ಮನದಿತ್ಯರ ಶ್ರಂಗೇರಿಪುರ
7. ವಾಸ ಶ್ರೀವಿದ್ಯಾಶಂಕರ ಶ್ರೀಶಾರದಾಂಬ ಪಾದಪದ್ಮರಾದಕ ಕರ್ನಾಟ
8. ಕ ಶಿಂಹನ ಪೃತಿಷ್ಠಪನಾಚಾರ್ಯ ಭೂರೋಕ ಸೂರ್ಯ ಭೂಮಂಡರಾ
9. ಚಾರ್ಯ ಗೋವಿಂದ ಬಾರತಿಗಳ ಪ್ರಶಿಷ್ಯರಾದ ರಾಮಚಂದ್ರ ಬಾರತಿ
10. ಗಳ ಶಿಷ್ಯರಾದ ನರಸಿಹ್ಮ ಬಾರತಿಗಳ ಶ್ರಂಗೇರಿ ಶ್ರೀಮಠಕ್ಕೆ ಶ್ರೀಮದ್ವಾ
11. ಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ರಾಜಮಾತೃತ್ವಾಂತ್ಯ ರಾಜಕಂಠೀರವ ಅ
12. ಪ್ರತಿಮಪ್ರತಾಪ ವೀರನರಪತಿ ಅತ್ಯಪತಿ ಗಜಪತಿ ಮನೋಭಯಂ
13. ಕೃರ ನರೋಲಕರ ಗಂಡ್ವ ಶ್ರೀ ವಿಜಯನಗರ ಕರ್ನಾಟಕ ಸಿಂಹನಾದೀಶ್ವ
14. ರರಾದ ಅತ್ಯೇಯ ಗೋತ್ರದ ಅಶ್ವಾಹನ ಸೂತ್ರದ ರುಕ್ಕಾಪಾದ್ಯಾಪಕ
15. ರಾದ ನರಸಿಂಹರಾಯರೈಯ್ಯನವರ ಪೌತ್ರರಾದ ವಿರುಪಾಕ್ಷರಾಯ
16. ರೈಯ್ಯನವರ ಪುತ್ರರಾದ ಶ್ರೀ ವಿಜಯವೆಂಕಟಪತಿರಾಯಣೈ
17. ಯ್ಯನವರು ಶ್ರಂಗೇರಿ ಶ್ರೀಮಠಕ್ಕೆ ಮಕರಸಂಕ್ರಾಂತಿಯು ಛಾನುವಾರ ಯೀ
18. ಶುಭಯೋಗ ಶುಭಕರಣದಲ್ಲ ಭೂದಾನ ಶಾಸನಬರಸಿಕೊಟ ಕ್ರಿಮ
19. ವಿಂತ್ಯಂದರೆ ಉಟತೂರು ಸಿಂಹನಕ್ಕೆ ಪಶ್ಚಿಮಬಾಗಿಲಿಗೆ ಸಲು
20. ವ ಪರಮತಿಸ್ಥಳಕ್ಕೆ ನೇರದ ವೆಂಗರೇಗ್ರಾಮ ಉಪಗ್ರಾಮ ಕೆರೆ ಸಹ ಕ
21. ರುತನಪಾಳಕ್ಕೆ ಪೂರ್ವಪಾಂಡ್ಯ ಮಂಗಲಕ್ಕೆ ಪಶ್ಚಿಮ ಸಿರುಕೊಣತ್ತು
22. ಪಾಳಕ್ಕೆ ದಕ್ಷಿಣ ಕಾವೇರಿಗೆ ಉತ್ತರದಲ್ಲಿ ಪೂರ್ವ ಪಶ್ಚಿಮ ದಕ್ಷಿಣೋ
23. ತ್ತರ ದಂಡುಕಮಂಡಲದ ಮುದ್ರೆನಾಮನ ಮುದ್ರೆ ಶಿರಾಪ್ರತಿಷ್ಠ ೧೨
24. ನ್ನು ಮಾಡಿ ಸ್ವಾಪಿ ಚತುಃಸ್ತೀಮಾ ಮಧ್ಯದೊಳಗೆ ಗೊನೆಗರೆಗ್ರಾಮ
25. ಯಿದಕ್ಕೆ ಸಲುವ ಉಪಗ್ರಾಮಕೆರೆ ಸಹ ಶ್ರಂಗೇರಿ ಶ್ರೀಮಠದ ಶಾರದಾಂ
26. ಮ್ಮನವರ ದೀಪಾರಾದನೆ ಬಗೆಗೆ ಗೋವಿಂದ ಬಾರತಿಗಳ ಪ್ರಶಿಷ್ಯರಾದ
27. ರಾಮಚಂದ್ರಬಾರತಿಗಳ ಶಿಷ್ಯರಾದ ನರಸಿಂಹ ಬಾರತಿಗಳವರ ಶ್ರೀ
28. ಮಠಕ್ಕೆ ನರಸಿಂಹರಾಯರೈಯ್ಯನವರ ಪೌತ್ರರಾದ ವಿರುಪಾಕ್ಷರಾ
29. ಯರೈಯ್ಯನವರ ಪುತ್ರರಾದ ಶ್ರೀವಿಜಯವೆಂಕಟಪತಿರಾಯರೈ
30. ಯ್ಯನವರು ಸಹಿರಂಜ್ಞೋದಕ ದಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟಿದೆ
31. ವಾದಕಾರಣ ಚತುಃಶ್ರೀಮಾ ಮಧ್ಯದೊಳಗೆ ಸಲುವಗೆದ್ದೆ ಬೆದಲು

(ಹಲಗೆಯ ಹಿಂಭಾಗ)

32. ತೋಟತುಡಿಕೆ ಮಾವಡೆಮರುವಡೆ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲತರು
33. ಪಾಷಾಣ ಅಕ್ಷಣ್ಯಾಗಾಮಿ ನಿಧನಾದ್ಯವೆಂಬ ಅಷ್ಟಬೋಗದ
34. ಜನ್ಮಾಂಮ್ಯಾಂಗಳುಂನ್ನು ಶ್ರಿಂಗೇರಿ ಶ್ರೀಮಠಕ್ಕೆ ಅನುಬವಿ
35. ಕೊಂಡು ಬರಲುಳವರು ಯಂದ್ವ ಸುರೂಚ್ಯವೊಪ್ಪಿ ಶ್ರಿಂಗೇರಿ
36. ನರಸಿಂಹ ಬಾರತಿಗಳ ಶ್ರೀಮಠಕ್ಕೆ ಶ್ರೀ ವಿಜಯವೆಂಕ
37. ಟಪತಿರಾಯರೈಯ್ಯನವರು ಬರಸಿಕೊಟ ಭೂದಾನ ಶಾಸನ
38. ಯೇಕ್ಕೆವಧಗಿನೀಲೋಕೆ | ಸರ್ವೇಷಾಮೇವ ಬೂಬುಜ | ನಬೋಜ್ಯಾ
39. ನರಕಾಗ್ರಾಂಹ್ಯ | ವಿಪ್ರದಂತಾವಶುಂಧಗಾ || ಸ್ವದತ್ತಾಂಪರ
40. ದತ್ತಾಂ ವಾ ಯೋಹರೇತ್ತುವಸುಂದರಾಂ | ಪಪ್ಪಿರ್ವರ್ಷನಹ
41. ಸ್ರಾಣಿವಿಷ್ಣುಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ | ಸ್ವದತ್ತಾದ್ವಿಗುಣ
42. ಂಪುಂಜ್ಯಂ ಪರದತ್ತಾನಪಾಲನಂ | ಪರದತ್ತಾಪಹರೇಣ
43. ಸ್ವದತ್ತಂನಿಷ್ಠಲಂಬವೇತ್ | ದಾನಪಾಲನಯೋರ್ವಾಢ್ಯೆ | ದಾನಾ
44. ಛೇಯೋನುಪಾಲನಂ | ದಾನಾತ್ತ್ವರ್ಗಮವಾಪ್ನೋತಿ | ಪಾಲ
45. ನಾದಚ್ಚೈತಂಪದಂ || ಶ್ರೀ ವಿರೂಪಾಕ್ಷ.

Transliteration.

I. a.

1. svastri śrī vijayādbyudaya Śālivāhana-śakābdam
2. 1240 sandda vartināna Vibhava-saṁvatsarada Pushya bahu-
3. ḷa 5 lu Makara-saṁkrāntti-puṁṇyakāladalli śrīmat para-
4. ma-haṁssa-parivrāchakāchāryaparya pada-vākya-pra-māṇa-pā-
5. rāvāra-pāriṇa sarva-tantra-svatantra aṣṭāṅga-yōga-nirata
6. Shaḍ-Darśana-sthāpanāchārya vidyā-siṁhasanadīśvara Śringēri-pura-
7. vāsa śrī Vidyāśamkara-śrī-Śāradāmba-pāda-padma-rāḍaka Karnāṭa-
8. ka-siṁhasana-pratiṣṭhāpanāchārya bhūlōka-Sūrya bhūmaṇḍalā-
9. chārya Gōvinda-bāratigala praśishyarāda Rāma-chandra-bāratig-
10. ala śishyarāda Narasimha-bāratigala Śrugaṇēri-śrī-maṭhakke śrīmad-rā-
11. jādhi-rāja rāja-paramēśvara rājamārttāṇḍarājakaṇṭhīrava a-
12. pratima-pratāpa vīra-Narapati-Aśvapati-Gajapati-manōbhayaṁ -
13. kkara naralōkara-gaṁḍa śrī Vijayanagara Karnāṭaka-siṁhasanādīśva-
14. rarāda Ātrēyagōtrada Āślāyana-sūtrada Rukhākhādyaṇpaka-
15. rāda Narasimha-rāyaraṇyānavara pautrarāda Virupāksha-rāya-
16. raṇyānavara putrarāda śrī Vijaya-Venkaṭapati-rāya-rai-
17. yānavara Śringgēri śrī-maṭhake Makara-saṁkrāntiyu Bhānuvāra yī-
18. śubha-yōga śubha-karaṇadalli bhūdāna-śāsana barasikoṭa krima-
19. vinavāmdare Ūtatūru-siṁhasanake paśchima-bāgilige salu-
20. va Paramati-sthalakke sērida Vengare-grāma upa-grāma kere saha Ka-
21. rutanapālyakke pūrva Paṇḍyamangalakke paśchima Sirukkenattu-
22. pālyakke dakṣhaṇa Kāvērige uttaradalli pūrva-paśchima-dakṣiṇō-

23. ttara daṁḍḍu kamaṁḍḍalada mudre Vāmana mudre śilâpratishṭa 12
24. nnu mâḍi sthâpisi chatuḥ-ssîmâ-madya-doḷaga Gonegare-gâma
25. yidakke saluva upagrâma kere saha Śringêri-śrî-maṭhada Śâradâṁ-
26. mmanavara dîpârâdane bagege Gôvindda-bâratigala praśishyarâda
27. Râmachandra-bâratigala śishyarâda Narasimhna-bâratigalavara śrî
28. maṭhakke Narasimhna-râyaraiyyanavara putrarâda Virupāksha-râ-
29. ya-raiyyanavara putrarâda śrî Vijaya Venkaṭapati-râya-rai-
30. yyanavaru sahiramṇyôḍaka-dârâpûrvakavâgi koṭṭide-
31. vâda kârâṇa chatuḥ-ssîmâ-madhyadoḷage saluva gedde bedalu

II. b.

32. tôṭa tuḍike mâvaḍe maruvaḍe nidi nikshêpa jala taru
33. pâshâṇa akshiṇyâgâmi sidha sâdyavembba ashta-bôga-dê-
34. ja-svâṁmyângaḷumnnu Śringgêri-śrî-maṭhakke anubaviṣi-
35. koṇḍḍu baraluḷavaru yanddu surûchya voppi Śringêri
36. Narasimhna-bâratigala śrî-maṭhakke śrî Vijaya Venka-
37. ṭa-patirâya-raiyyanavaru barasi koṭa bhûdâna śâsana
38. yêkaiva bhagini lôkê sarvēshâm êva bûbuja | na bôjyâ
39. na rakâ grâṁhya | vipradamttâ vasumḍharâ || sva-dattam para-
40. dattam vâ yô harêttu vasumḍarâṁ | shashṭhir-varsha-saha-
41. srâṇi viśṭṭhayâm jâyatê krimiḥ | svadattâ dvi-guṇa-
42. m puṁnyam paradattânupâlanam | paradattâpa-harêṇa
43. sva-dattam nishpalam bavêṭ | dânapâlanayôr madhye | dâna-
44. chhrêyônupâlanam | dânat svargam avâpnôti | pâla-
45. nâd achchhutam padam || śrî Virupāksha

Translation.

Be it well. In the auspicious year 1240 of the Śâlivâhana era, during the holy occasion of the Makara-sankrânti, on the 5th lunar day of the dark half of Pushya in the year Vibhava:—

The illustrious king of kings, supreme lord over kings, a sun among kings, a lion among kings, possessor of unrivalled valour among kings, terrifier of the minds of Narapati, Aśvapati and Gajapati, champion over the world of men (nara-lôkara-gaṇḍa), occupier of the Karnâṭaka throne of Vijayanagara, Vijaya Venkaṭa-patirâyaraia, son of Virupāksharâyaraia, grandson of Narasimharâyaraia of the Âtrêya-gôtra, Âśvalâyana-sûtra, and Rik-sâkhâ granted on Sunday, the day of Makara-Sankrânti and auspicious yôga and karaṇa, a *bhû-dâna-śâsana* (charter of the gift of land) to the holy matt of Śringêri belonging to Narasimhabhârati, disciple of Râmachandra-bhârati, disciple's disciple of Gôvindabhârati, chief of paramahansa-parivrâjakas, adept in *pada*, *vâkyâ* and *pramâna*, proficient in all the *tantras* (sarva-tantra-svatantra), engaged in the eight-fold *yôga*, establisher of the six

darśanas, lord of the throne of learning, resident of Śringêri-pura, worshipper of the lotus feet of Vidyâsankara and Śâradâmbâ, establisher of the throne of Karnâṭaka, a sun to this universe, preceptor of the whole earth :—

In order to provide for the expenses of illumination before the goddess Śâradâmbâ in the Śringêri Matt, we, Vijayavenkaṭapati-râyaraiya, son of Virûpâksharâyaraiya and grandson of Narasimharâyaraiya have granted to the holy Matt of Narasimhabharâti, disciple of Râmachandrabhârati and disciple's disciple of Gôvindabhârati, with pouring of water on gold, the village named Vengare situated in Paramati-sthaḷa belonging to the western gate of the Ūtatûr throne as also the village Gonegere inclusive of hamlets and tanks situated to the east of Karutana-pâlya, west of Pândyamangala, south of Sirukkenattupâlya and north of the Kâvêri, the four boundaries in the east, west, south and north being marked by 12 stones bearing the figure of Vâmana with his staff and waterpot. Therefore the Śringêri Matt may enjoy all the lands, wet and dry, gardens, fruit plantations (*tuḍike*), *mâvade* and *maruvade*¹ situated within its four boundaries and also the eight-fold powers and rights of possession namely treasure on the surface or buried, water springs, trees, stone, imperishables, future rights, rights that are ready and that are possible. Śrî Vijaya-Venkaṭapati-râyaraiya has approved of the above of his own free will and caused this *dâna-śâsana* (charter of gift) to be written.

LL. 38-45 :—(Imprecatory verses).

Śrî Virûpâksha

Note.

This copper plate record is peculiar in many respects :—(1) In the first place it is, dated Ś 1240 Vibhava. But the cyclic year Vibhava does not correspond to the śaka year. Moreover, the Vidyâsankara temple referred to in line 7 had not been founded by that time nor had the Śringêri Matt come to prominence, if it existed at all, so early. The Vijayanagar kingdom too had not yet risen. (2) In the second place, the reigning king is said to be Vijaya Venkaṭapati Râya, son of Virûpâksha and grandson of Narasimha of Âtrêya-gôtra, ruler of Vijayanagar. No king with that pedigree has been known to history. (3) The donee is said to be Narasimhabharâti, pontiff at Śringêri, disciple of Râmachandrabhârati, who is said to be a disciple of Gôvindabhârati. No guru of the name of Gôvinda has been met with in the Śringêri succession list unless it be the preceptor of Śankarâchârya in the 9th century A.D. So no disciple of Gôvinda named Râmachandra can be traced among the gurus of Śringêri.

The grant, however, resembles in many particulars E. C. 10, Mulbâgal 1 which registers the grant of the same village Vengere by the same king to another maṭha

¹ The meaning of the words *mâvade* and *maruvade* is not clear.

(M. A. R. 1916, P. 63: see also M. A. R. 1909, para 94). The village granted Vengere is the same, its boundaries are the same, the donor is the same, his titles are the same. The donee is however the maṭha of the Mādhva sect of Brahmans known as the Śrīpādarāyara maṭha at Muḷabāgil. The śaka year is there given as 1499 (?) Īśvara and full details of the date tithi, vāra, nakshatra, yôga and karaṇa are given.

Evidently the grant is a spurious one. It records the gift of the village Vengere situated in Paramati-sthala belonging to the western gate of the Ūṭatur throne, etc. as also the village Gonagere, situated to the east of Karutana-pālya and west of Pāṇḍya-mangala. The exact locality of these villages is not known.

The grant ends with the usual imprecatory stanzas and the signature, Śrī Virūpāksha. The record abounds in orthographical errors.

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Copy of a copper plate grant of the reign of the Vijayanagar king Harihara II dated Ś 1372 found in a kaḍita in the Śringeri Matt.

Kannada characters and Sanskrit language.

ತೃಂಗೇರಿ ಮಠದಲ್ಲಿಯ ಒಂದು ಕಡಿತದಲ್ಲಿ ಬರೆದಿರುವ ಶಾಸನದ ನಕಲು.

(7 ಹಲಗೆಗಳು ಎಂದು ಬರೆದಿದೆ.)

1. ಶ್ರೀಗಣಾಧಿಪತಯೇ ನಮಃ | ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾ
2. ಮರಚಾರಣೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭ
3. ವೇ | ಜಯತ್ಯನಾದಿ ನಿಧನಃ ಶ್ರೀಮಾಃ ಸ್ವಚ್ಛಂದಸೂಕರಃ ಯ
4. ಸ್ಯದಂಷ್ಟ್ವಾಮೃಣಾಳೇನ ದಧ್ರೇಧೂತಳ ಪಂಕಜಂ | ವಿದ್ಯಾತೀರ್ಥ
5. ಯತೀಂದ್ರೋಯಮತಿ ಶೇತೇದಿವಾಕರಂ | ತಮೋಹರತಿಯತ್ಪುಂಸಾ
6. ಮಂತರ್ಪಕಿರಹರ್ನಿಶಂ | ವಾಚಾಳಂಕುರುತೇಮೂಕಂ ಮೂಕಂ
7. ವಾಚಾಳಪುಂಗವಂ | ವಿವ್ಯಾರಣ್ಯ ಗುರೋಶ್ಚಿತ್ರಂ ಚರಿತ್ರಂ ಚತು
8. ಗಾನನಾತ್ | ಭಾಟ್ಟಂಸಂಘಟ್ಟಯಂತಂ ಕಟುರಟನಪಟುಂ
9. ತಾರ್ಕಿಕಂ ಮೂರ್ಛಯಂತಂ ಭಾದ್ರಾ ನುದ್ರಾರಯಂತಂ ಕ್ಷ
10. ಪಣ ಕಪಣಿತಿಂ ತೂರ್ಣಮಾಚೂರ್ಣಯಂತಂ ಉದ್ವಂದಂ
11. ಖಂಡಯಂತಂ ಸಮಿತಿ ಗುರುಮತಂ ತತ್ತ್ವ ಮದ್ವೈತಯಂ
12. ತಂ ಚಾರ್ವಾಕಂ ಖರ್ವಯಂತಂ ಭಜತಯತಿಪತಿಂ ಭಾ
13. ರತೀ ತೀರ್ಥನಂಜ್ಞಂ | ಧೂತಾಯೇ ಧೂಮಿಪಾರಾ ರವಿಶಶಿ ಕು
14. ಲಜಾ ಭಾವಿನೋಭಾವಯಂತಃ ಸರ್ವೈಸ್ತೈಃ ಪ್ರಾರ್ಥನೀಯ
15. ಪ್ರವರಗುಣಗಣಃ ಸತ್ಯಸಂಧೋವದಾನ್ಯಃ ಬ್ರಹ್ಮಣ್ಯೋರಾಜ
16. ರಾಜೋ ವಿಮತನ್ಯಪತಮಸ್ತೋಮ ವಿಧ್ವಂಸಸೂರ್ಯಃ ಸದ್ವಿಮೋ
17. ನೈಷ ಗೋಪಾ ಜಯತಿಪದಜುಪಾಂ ಶ್ರೀನಿಧಿಬುಕ್ಕ ಧೂಪಃ | ನೃ
18. ತೃದ್ವಿಗ್ಗಜ ಕರ್ಣತಾರಮರುತಾಯಸ್ಯ ಪ್ರತಾಪಾನಲಃ ಪ್ರಮಾಣೀ
19. ಕುರುತೇ ವಿರೋಧಿವಂತಾಲಂಕಾರ ಪತ್ರಾಂಕುರಾನ್ | ಧೀರೋಯಂ ಕ
20. ಲಕಾಲದುರ್ವಿಲಸಿತ ಪ್ರಸ್ತಾವನರ್ವಂಕಪಃ ಪುಣ್ಯಶ್ಲೋಕ ಶಿರೋ
21. ಮಣಿಹರಿಹರೋ ರಾಜಾನಹಸ್ತಂಸುಖೀ | ವಿಜಿತಾರಾತಿವ್ರಾತೋ

22. ವೀರಶ್ರೀ ಹರಿಹರಕ್ಷಮಾಧೀಶಃ | ಧರ್ಮಬ್ರಹ್ಮಾಧ್ಯಾತ್ಮಃ ಕಲಿಂ ಸ್ವಚಃ
23. ರಿತೇನ ಕೃತಯುಗಂಕುರುತೇ | ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಧ್ಯುದಯ
24. ಶಾಲಿವಾಹನಶಕ ವರ್ಷಗಳು ಸಾವಿರದ ಮುನ್ನೂರ ಯರ
25. ಡು ೧೩೦೨ ಅನಂತರದರಲುದ್ರಿ ಸಂವತ್ಸರದ ಮಾರ್ಗಶಿರ
26. ಶು ೧ ಸೋಮವಾರದಲ್ಲು ಸ್ವಸ್ತಿಶ್ರೀಮತು ರಾಜಾಧಿರಾಜ ರಾಜ
27. ಪರಮೇಶ್ವರ ಶ್ರೀವೀರ ಹರಿಹರ ಮಹಾರಾಯರು ಶೃಂಗೇರಿಯ
28. ಲ್ಲಿ ನಡಲುತ್ತಂಜದ್ವ ತಂಮಧರ್ಮ ಆಚಂದ್ರಾರ್ಕಸ್ಥಿರವಾ
29. ಗಿನಡಲುತ್ತಂಜರದೇಕೆಂದು ಸಮರ್ಪಿಸಿಕೊಟ್ಟ ತಾಮ್ರಶಾ
30. ಸನ ಕ್ರಮವೆಂತೆಂದರೆ | ಹಿರಿಯಹರಿಯಪ್ಪೊಡೆಯರು
31. ಹೊಯಿಸಣದೇಶದಲ್ಲ ಪುಷ್ಕಿರಾಜ್ಯವ ಮಾರ್ಗತ್ತಂಯಿರಲು
32. ಪಾರ್ಥಿವ ಸಂವತ್ಸರದ ಫಾಲ್ಗುಣ ಬ ೧ ಊ ಗುರುವಾರದಲ್ಲು ಆ ಹರಿಯ
33. ಪ್ಪವಡೆಯರ ತಮ್ಮಂದರು ಮಾರಪ್ಪ ವಡೆಯರು ಅಳಿಯ
34. ಬಿಲ್ಲಪ್ಪದಣಾಯಕರು ಶೃಂಗೇರಿಗೆ ಶ್ರೀ ವಿದ್ಯಾತೀರ್ಥ ಶ್ರೀಪಾದಂ
35. ಗಳ ನಮಸ್ಕಾರಕೆ ಬಂದು ಶ್ರೀ ಭಾರತೀ ತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳ ಸಂನಿ
36. ಧಿಯೆಲ್ಲ ಯಿದ್ದ ರಾತಿಗಳು ಕ್ರೋತುಗಳು ಶಿಷ್ಯೋಷೆಯ ಮಾಡಿ
37. ಕೊಂಡು ಯಹಬ್ರಾಹ್ಮರುಗಳು ಅವರುಗಳ ಕುಟುಂಬಂ
38. ಗಳು ಎಲ್ಲರ ನಿರ್ವಾಹ ನಿಮಿತ್ತವಾಗಿ ಆ ಹರಿಯಪ್ಪ ವ
39. ಡೆಯರ ನಿರೂಪದಿಂದ ಸಾತಳಿಗೆನಾಡ ಮೇಲುಭಾಗಿಯೊಳಗ
40. ಣ ಕೆಲನಾಡಿಗೆ ಉಳ್ಳ ಮೊದಲಕುಳಗ ೧೫೦ ನು ಕಡಿದು ಆ ಕೆ
41. ಲನಾಡನು ಸಮರ್ಪಿಸ್ತರು ಅದಕೆಬಳಿಸಹಿತವರಹ
42. ಗ ೫೦೨ ಪ ೫ ಮತ್ತೆ ಬುಕ್ಕರಾಯರು ಮನ್ನಥ ಸಂವತ್ಸರದ ಫಾಲ್ಗು
43. ಣ ಶು ೧ ಊ ಮಂಗಳವಾರದಲ್ಲು ಶೃಂಗೇರಿಗೆ ಹಿರಿಯ
44. ಶ್ರೀಪಾದಂಗಳ ನಮಸ್ಕಾರಕೆ ಬಂದಾಗ ಸಾತಳಿಗೆ ನಾಡ ಮೇಲು
45. ಭಾಗಿಯೊಳಗಣ ಕೆಲವಳ್ಳಿ ಭಾಗಿಯನು ಕಿಕ್ಕಂದದ ನಾ
46. ಡ ಹರವರಿಗಳವಳಗೆ ಗಿಣಕಲ್ಲು ಬೋಳೂರು ಮಂಡ
47. ನಾಡು ಅರಿಸಿನವಳ್ಳಿ ಚಿಕ್ಕಕೊಡನಾಡ ವಳಗಣ ನಾರವೆ ಅಂತು
48. ಹರವರಿಗಳು ೫ ನು ಕುಳವಕಡಿದು ಸಮರ್ಪಿಸಿದಲು ಇದರ ವಳಗೆಕೆಲ
49. ವಳ್ಳಿಸ್ತಳದ ಮೊದಲು ಏಳಗ ೭೫ ಅದಕ್ಕೆ ಬಳಸ ೧೨ ವರಹಾಗ ೨೪೦
50. ಹರವರಿಗಳವಳಗೆ ಹಣವಿಗೆ ವಂದಿಸಲಗೆ ಭತ್ತದ ಅಫದಲು ಗಿಣ
51. ಕಲ್ಲುತೆರುವದು ಭತ್ತದಿಂದ ತೆರುವದು ಗ ೪೪ ಮೇಲುಹೊಂನುಗ ೪
52. ಉಭಯಂಗ ೪೮ ಬೋಳೂರು ತೆರುವದು ಭತ್ತದಿಂದ ಗ ೧೧ ಮೇಲುಹೊಂನು
53. ಗ ೨ ಉಭಯಂಗ ೧೩ ಮಂಡನಾಡು ತೆರುವದು ಭತ್ತದಿಂದ ಗ ೪೪ ಮೇಲು
54. ಹೊಂನುಗ ೪ ಉಭಯಂಗ ೪೮ ಅರಿಸಿನವಳ್ಳಿ ತೆರುವದು ಭತ್ತದಿಂದ ಗ ೫ ಮೇಲು
55. ಹೊಂನುಗ ೧ ಉಭಯಂಗ ೭ ನಾರವೆತೆರುವದು ಭತ್ತದಿಂದ ಗ ೫೭ ಪ ೫ ಮೇ
56. ಹೊಂನುಗ ೧೪ ಉಭಯಂಗ ೭೦ ಪ ೫ ಅಂತು ಐದು ಹರವರಿಗಳು ಕೂಡಿ
57. ಗ ೧೮೫ ಪ ೫ ಅಂತು ಕೆಲವಳ್ಳಿಯ ಸ್ಥಳವಲ್ಲಿಯುಂಹರವರಿಗಳಲ್ಲಿಯುಂ
58. ಕೂಡಿ ಬುಕ್ಕರಾಯರು ಆಗ ಸಮರ್ಪಿಸಿದು ಗ ೪೨೫ ಪ ೫ ಕೆಲನಾಡು ಕೂ
59. ಡಿ ವರಹಾಗ ೬೨೮ ಯದರವಳಗೆ ಶ್ರೀ ಭಾರತೀ ತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳು ಶ್ರೀ ವಿ
60. ದ್ಯಾಶಂಕರದೇವರ ಪ್ರತಿಷ್ಠಾಕಾಲವಲ್ಲ ಗ ೭೦೦ ವರಹಾಂನು ಪ್ರತಿಉತ್ತಿ ೧
61. ಕಂವರಹಾಗ ೫ ಮರಿಯಾದೆಯಲ್ಲ ನೂರಯಪ್ಪತ್ತು ಉತ್ತಿಯನು ಮಾ

62. ಡಿ ಬ್ರಾಹ್ಮರಿಗೆ ವಿನಿಯೋಗಿಸ್ತರು ಮಿಕ್ಕದು ಗ ೩೨೮ ನು ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ದೇ
63. ವರು ಮೇರಾದ ಯರಾ ದೇವರುಗಳ ಶ್ರೀಕಾರ್ಯ ನಿಮಿತ್ತವಾಗಿಯೂ ತಂ
64. ಮ ಶಿಷ್ಯರಾಗಿ ಇದ್ದ ಯತಿಗಳು ಶ್ರೋತೃಗಳು ಶಿಷ್ಯಪಕರಾಗಿದ್ದ ಬ್ರಾಂ
65. ಹ್ಮರುಗಳು ಅವರ ಕುಟುಂಬಗಳು ಯವರೆಲ್ಲರ ನಿರ್ವಾಹಾರ್ಥವಾಗಿ
66. ಯುಂ ವಿನಿಯೋಗಿಸ್ತರು ಮತ್ತೆ ಬುಕ್ಕರಾಯರು ಹಿರಿಯ ಶ್ರೀಪಾದಂಗಳ ನಿ
67. ರೂಪವೂ ತಂಮ ಬಿನ್ನವತ್ತಳೆಯನೂ ವಾರಾಣಸಿಗೆ ಕಳುಹಿ ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ
68. ಶ್ರೀಪಾದಂಗಳನು ವಿರೂಪಾಕ್ಷಕೆ ಬಿಜಯಮಾಡಿಸಿದ ಕೆಲವುದಿನದಿಂದಂ
69. ಮೇಲೆ ಶೃಂಗೇರಿಗೆ ಬಿಜಯಮಾಡಿಸಿದಂತೆ ಆ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಪಾದಂಗಳ ನಂ
70. ನಿಧಿಯಲ್ಲಿ ಯದ್ದ ಯತಿಗಳು ಶ್ರೋತೃಗಳು ಶಿಷ್ಯಪ್ರಿಯ ಮಾಡುವ ಬ್ರಾಂ
71. ಹ್ಮರುಗಳು ಅವರ ಕುಟುಂಬಗಳು ಯಲ್ಲರ ನಿರ್ವಾಹಾರ್ಥವಾಗಿ ಬುಕ್ಕ
72. ರಾಯರು ಸಂಕಲ್ಪಿಸಿ ಮಾದರಸರಿಗೆ ನಿರೂಪವಕೊಟ್ಟು ಕಳುಹಿ ಕಿಕುಂ
73. ದದ ನಾಡೊಳಗಣ ಮನಿ(ದ?)ಕೆಯ ಗೌಡನು ಅವಕೆಲ್ಲ ಕುಳವನು ಕಡಿ
74. ನಿ ಸಮರ್ಪಣೆಯ ಮಾಡಿದರು ಆ ಗೌಡತೆರುವ ವರಹ ಗ ೨೯೪ ಪ ೪ ಣ
75. ದವಳಗೆ ಗೌಡುಂಬಳಿ ಗ ೩೦ ಪ್ರದತ್ತಮಾಗಲು ಗ ೪೨ ಉಭಯಂ ೭೨ ನುಳಿಯೆ
76. ಶುಭಗ ೨೨೨ ಪ ೪ ಣ ಮತ್ತೆ ತಾವು ತಂಮ ಕುಮಾರ ಚಿಕ್ಕ ಬುಕ್ಕರಾಯಂ
77. ಗೆ ಅರಗದ ರಾಜ್ಯವ ಕೊಟ್ಟಂತೆ ಆತನೂ ತಂನ ಶಿಷ್ಯಪ್ರಿಯಂ ನಡಲು
78. ತ್ತಂಯರದೇಕೆಂದು ಕಿಕುಂದದ ನಾಡೊಳಗಣ ಹುಲುಗಾರನು ಆ ನಾಡ
79. ಹರವರಿಗಳ ಗ ೩೦ ವಳಗೆ ಮೊರಟೆ ಸುಂಕದಲ್ಲಿ ಕೆಸಲೂರು ಜಗದಾಳು ಹರವೂರು
80. ಹಿರಿಯಕೊಡನಾಡವಳಗಣ ಹೊರವಂಟೂರು ಹರವರಿ ಅಂತುಹರವರಿ
81. ಗಳು ೭ ನು ಅದಕ್ಕೆ ಉಕ್ಕಕುಳವನು ಕಡಿದು ಸಮರ್ಪಿಸಿದನು |
82. ಯದರೊಳಗೆ ಹುಲುಗಾರು ತರುವದು ವರಹಗ ೧೭೮ ಪಣ ೩||
83. ರೊಳಗೆ ಗೌಡುಂಬಳಿ | ಉಡುಗೊರೆ | ತತ್ಸಂವತ್ಸರದಲ್ಲಿ ಬಿ
84. ಟದುಕೂಡಿ ಗ ೨೮ ಪ ೩|| ನುಳಿಯೆ ಶುಭವರಹಗ ೧೪೦
85. ಹರವಂಗಳವಳಗೆ ಮೊರಟ ತರುವದು ಭತ್ತದಿಂದ ಗ ೧೨ ಪ ೫ ಮೇಲು ಹೊಂ
86. ನು ೨ ಉಭಯಂಗ ೧೪ ಪಣ ೫ ಸುಂಕದಲ್ಲಿ ಕೆಸಲೂರು ಯರಡುಕೂಡಿ ತೆ
87. ರುವದು ಭತ್ತದಿಂದ ಗ ೭ ಮೇಲುಹೊಂನು ೨ ಉಭಯಂಗ ೯ ಜಗದಾ
88. ಳು ತರುವದು ಭತ್ತದಿಂದ ಗ ೮ ಮೇಲುಹೊಂನು ಗ ೧ ಉಭಯಂಗ ೯
89. ಹರೂರು ತರುವದು ಭತ್ತದಿಂದ ಗ ೧೦ ಮೇಲುಹೊಂನು ಗ ೨ ಉಭ
90. ಯಂಗ ೧೨ ಹೊರವಂಟೂರು ತರುವದು ಭತ್ತದಿಂದ ಗ ೧೫ ಮೇಲು
91. ಹೊಂನು ಗ ೩ ಉಭಯಂಗ ೧೮ ಅಂತುಹರವರಿಗಳು ಕೂಡಿ
92. ಗ ೭೨ ಪ ೫ ಹುಲುಗಾರುಕೂಡಿ ಗ ೨೦೨ ಪ ೫ ಮನಿಕೆಯ ಗೌ
93. ಡು ಕೂಡಿ ಗ ೪೨೪ ಪ ೯|| ಯವಷ್ಟನು ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಪಾ
94. ದಂಗಳಿಗೆ ನಾವು ಸಮರ್ಪಿಸಿದ ಮರಿಯಾದೆಯಲ್ಲೆಯೇ ಅವ
95. ರು ತಾವು ತಂಮ ಸಂನಿಧಿಯಲ್ಲಿ ಯಹ ಯತಿಗಳು ಶ್ರೋತ್ರಿ
96. ಯರುಗಳು ಶಿಷ್ಯಪ್ರಿಯ ಮಾಡಿಕೊಂಡಿಹ ಬ್ರಾಂಹ್ಮರುಗಳು ಅವ
97. ರುಗಳ ಕುಟುಂಬಗಳು ಯಲ್ಲರ ನಿರ್ವಾಹಕ್ಕೋಸ್ಕರ ವಿನಿಯೋ
98. ಗಿಸ್ತರು ಯಂತು ಹಿರಿಯ ಹರಿಯಪ್ಪೊಡೆಯರು ಬು
99. ಕ್ಕಂಣ ವಡೆಯರು ನಮ್ಮ ಕುಮಾರ ಚಿಕ್ಕರಾಯನು ಶೃಂಗೇ
100. ರಿಯ ಮಠಕೆ ಸಮರ್ಪಿಸ್ತ ಯೇ ಸ್ಥಳಂಗಳಲ್ಲವನು ಆ
101. ವಕ್ಕವಕ್ಕೆ ಉಕ್ಕಕುಳಂಗಳನು ಕಡಿದು ಯೇಸ್ಥಳಂ

102. ಗಳ ಚತುಃಸೀಮೆಯೊಳಗುಳ್ಳ ಜಲಪಾಪಾಣ ನಿಧಿನಿಕ್ಷೇಪ
 103. ಮೊದರಾದ ಅಷ್ಟಭೋಗತೇಜಃ ಸ್ವಾಮ್ಯಂಗಳು ಆ ಮಠ ಶಿಶ್ಯ
 104. ಷೆಗೆ ಸಲುವಹಾಗೆ ಕೊಟ್ಟಿದ್ದರಾಗಿ ಯೀ ತಂಮಧರ್ಮ ಆ
 105. ಚಂದ್ರಾರ್ಕಸ್ಥಿರವಾಗಿ ನಡಲುತ್ತಂಯಿರಬೇಕೆಂಬದಕ್ಕೆ ಶ್ರೀಮ
 106. ತ್ವರಮಹಂಸಪರಿವ್ರಾಜಕಾಚಾರ್ಯರು ಶ್ರೀವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಪಾದಂ
 107. ಗಳ ಶ್ರೀಚರಣ ಸಂನಿಧಿಯಲ್ಲಿ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜ ಪ
 108. ರಮೇಶ್ವರ ವೀರಶ್ರೀಹರಿಹರ ಮಹಾರಾಯರುಗಳು ಸಮರ್ಪಿ
 109. ಸಿದ ತಾಂಮೃಶಾಸನ || ಅಧಾರತೀ ಶ್ರೀತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳು ವಿನಿಯೋಗ
 110. ವ ಮಾಡಿದ ಆರುನೂರು ಹೊನ್ನಿನ ಸ್ಥಳದ ನೂರಯಿಪ್ಪತ್ತು ಉತ್ತಿಗಳ
 111. ಬ್ರಾಂಹ್ಮರ ಗೋತ್ರನಾಮಗಳ ವಿವರಗಳ ಬರದು ಚಿದ್ರವಳ್ಳಿಭಾಗತೆ
 112. ರುವದು ಆನಾಡಕುಳ ಗ ೭೫ ಕಂಪ್ರತಿ ಕುಳಗ ೧ ಕಂಗ ೩ ಪ ೭ || =
 113. ಲೆಬ್ಬದಲು ಗ ೨೮೨ ರೊಳಗೆ ಅಚಿದ್ರವಳ್ಳಿಯ ಸೋಮೇಶ್ವರ ದೇವರ ನಂದಾ
 114. ದೀವಿಗೆ ಗ ೬ ಭಾರತೀ ತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳು ಪಂಡರಿ ದೇವಗಳಿಗೆ ಕೊಡಿಸಿ
 115. ದು ಗ ೬ ಆ ನಾಡವರ ಉಂಬಳಿ ಗ ೩೦ ಅಂತು ಗ ೪೨ ನುಳಿಯೆಶುಧ
 116. ಗ ೨೪೦ ಕಂ ಉತ್ತಿ ೪೮ ಕೆಲನಾಡವಳಗಣ ಹೆಡಲಿಭಾಗಿಯ ಕುಳ
 117. ಗ ೭೫ ಕಂಪ್ರತಿ ಕುಳ ಗ ೧ ಕಂ ವರಹಾಗಳ ಲೆಬ್ಬದಲು ಗ ೩೦೦ ರೊ
 118. ಳಗೆ ಸಿಂಹಗಿರಿಯ ಚತುರ್ಮೂರ್ತಿವಿದ್ಯೇಶ್ವರ ದೇವರಿಗೆ ಗ ೧೫ ಪಾಂಡ
 119. ವರಿಗೆ ಗ ೩೦ ಪ ೪ ಆನಾಡವರ ಉಂಬಳಿ ಗ ೫೦ ಅಂತು ಗ ೬೫ ಪ ೪ ನು
 120. ಳಿಯೆ ಶುಧ ಗ ೨೦೪ ಪ ೬ ಕಂ ಪಣ ನಾಲ್ಕು ಕೊರತೆಯಾಗಿ ಉತ್ತಿಗಳು ೪೧
 121. ಚಿಕ ಕೊಡನಾಡವಳಗಣ ನಾರವೆಹರವರಿತೆರುವ ಗ ೭೩ ರೊಳಗೆ
 122. ಶ್ರೀಪಾದಂಗಳು ಅಘೋರವರಿಗೆ ಬಿಟ್ಟು ಗ ೨ ಪ ೫ ನುಳಿಯೆಶುಧ ಗ ೭೦
 123. ಪ ೫ ಕಂಉತ್ತಿ ೧೪ ಮೇಲುಪಣ ೫ ನು ಹೆಡಲಿಭಾಗಿಯ ಉತ್ತಿವಂತರಿಗೆ ಸಲುವ ಯೀ
 124. ಕಿಕುಂದದ ನಾಡ ಹರವರಿಗಳ ವಳಗಣ ಮಂಡನಾಡು ತೆರುವದು ಗ ೪೮ ಕಂ
 125. ಶ್ರೀಪಾದಂಗಳು ಅಘೋರವರಿಗೆ ಬಿಟ್ಟು ಗ ೩ ನುಳಿಯೆಶುಧ ಗ ೪೫ ಕಂಉ
 126. ತ್ತಿ ೯ ಅಕಿಕುಂದದ ನಾಡವಳಗಣ ಬೋಳೂರಹರವರಿ ತೆರುವದು ಗ ೧೩ ರ
 127. ವೊಳಗೆ ಬಿಟ್ಟು ಪ ೫ ನುಳಿಯೆ ಶುಧ ಗ ೧೨ ಪ ೫ ಕಂಉತ್ತಿ ೨ || ಆನಾಡ
 128. ವಳಗಣ ಅರಿಸಿನವಳ್ಳಿಯ ಹರವರಿತೆರುವದು ಗ ೬ ರೊಳಗೆ ಶ್ರೀಪಾದಂಗಳು
 129. ಸೂರಪ್ಪಂಗಳಿಗೆ ಬಿಟ್ಟು ಗ ೧ ನುಳಿಯೆಶುಧ ಗ ೫ ಕಂ ಉತ್ತಿ ೧ ಆಕೆಲನಾಡ
 130. ವೊಳಗಣ ಹೊನ್ನಳಿಭಾಗಿಯ ಕುಳಗ ೭೫ ಕಂಪ್ರತಿ ಕುಳ ೧ ಕುಗಳ ಪ ೧ || ತಾ
 131. ರ ೧ || ಲೆಬ್ಬದಲು ಕುಳಗ ೭೫ ಕಂವರಹಾಗ ೩೧೩ ಪ ೫ ರೊಳಗೆ ಆನಾಡವ
 132. ರಉಂಬಳಿ ಗ ೬೧ ನುಳಿಯೆ ಶುಧ ಗ ೨೫೨ ಪ ೫ ರೊಳಗೆ ೧೨೦ ಉತ್ತಿಗಳ
 133. ಕೊರತೆಗೆ ಉತ್ತಿಗಳು ೪ || ಗ ೨೨ ಪ ೫ ಅಂತು ಗ ೬೦೦ ಕಂಉತ್ತಿ ೧೨೦ ನು
 134. ಶ್ರೀ ವಿದ್ಯಾಶಂಕರದೇವರ ಪ್ರತಿಷ್ಠಾಕಾಲದಲು ಶ್ರೀಪಾದಂಗಳು ಅಗ್ರಹಾರವಾಗಿ
 135. ಮಾಡಿದ್ದರಾಗಿ ಬ್ರಾಂಹ್ಮರುಗಳಿಗೆ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾ ಯಿಯಾಗಿ ನಡದುಬಹು
 136. ದು ಆ ಮಹಾಜನಂಗಳಿಗೆ ಈ ಶಾಸನವ ಬರದಾಗ ವಿಭಾಗವಮಾಡಿಕೊಟ್ಟ ತಂ
 137. ಮ ತಂಮ ಹಳ್ಳಿಗಳ ವಳಗಣ ನಷ್ಟತುಷ್ಟಿಯೇನು ಉಂಟಾದಡಂ ಅನುಭೋಗ ಪ್ರಮಾ
 138. ಣದಲ್ಲಿ ತಾವೇ ಅನುಧವಿಸುವರು ಪ್ರಥಮಾದಾಯ ಗ ೬೨೮ ರೊಳಗೆ ಉತ್ತಿಗ
 139. ಳಿಗೆ ಗ ೬೦೦ ನುಳಿಯೆ ಮಿಕ್ಕ ಗ ೩೨೮ ಕಂಬಿಟ್ಟು ಗಿಣಿಕಲ್ಲಿಗೆ ಗ ೪ ಮಂ
 140. ಡನಾಡಿಗೆ ಗ ೩ ಅರಿಸಿನವಳ್ಳಿಗೆ ಗ ೧ ಬೋಳೂರಿಗೆ ಪ ೫ ಅಂತು ಬಿಟ್ಟು
 141. ಗ ೮ ಪ ೫ ನುಳಿಯೆ ಶುಧ ಗ ೩೧೯ ಪ ೫ ಕಂ ವಿನಿಯೋಗದ ವಿವರ |

142. ಸಿಂಹಗಿರಿದೇವರಿಗೆ ಗಂಜಿ ಪಾಂಡವರಿಗೆ ಗಂಜಿ ಪಂಚ ಅಂತು ಗಂಜಿ ಪಂಚ ನು
 143. ಇಯೆ ಶುದ್ಧ ಗಂಜಿ ಪಂಚ ಕಂಸ್ಥಳ ವಿವರ ಹೊಂದವಳಿಯುಧಾಗಿಯಲ್ಲ ಉತ್ತಿಗಳಿ
 144. ಗೆ ಕೊಟ್ಟುಮಿಕ್ಕ ಗಂಜಿ ರೋಳಿಗೆ ಶಂಕರಪುರದ ದೇವರ ಉಪಹಾರ ಕಂ ಯೇ ಉಪ
 145. ಹಾರವ ಮಾಡುವವರಿಗೆ ಗಂಜಿ ನುಳಿಯೆ ಶುದ್ಧ ಗಂಜಿ ಗಣಿ ಕಲ್ಲ ಗಡೆಗೆಳಳ
 146. ಉಧಯಂಗಂ ೨೬ ಪಂಚ ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ದೇವರು ಮೇರಾದದೇವಸ್ತಾನಗಳಿಗೆ ಯ
 147. ತಿಗಳ ಭಿಕ್ಷು ಮಠದ ಪ್ರಯತ್ನೆಯುಂ ಶಿಶ್ಯಪ್ರಕರಣಿಯುಂ ಶ್ರೀಪಾದಂಗಲು ವಿ
 148. ಯೋಗಿನಿಶ್ಚರಾಗಿ ಆ ಮರಿಯಾದಿಯಲ್ಲಮೇ ಎಂದೆಂದಿಗಂ ನಡ
 149. ವಹಾಂಗೆ ಸಮರ್ಪಿಸಿ ಕೊಟ್ಟ ತಾಮ್ರಶಾಸನ

ಶ್ರೀ ವಿರೂಪಾಕ್ಷ.

Transliteration.

1. śrī Ganādhīpatayē namaḥ namaḥ tūṅga śiraś-chuṃbi-chandra-chā-
2. mara-chāravē trailōkya nagaśrāmbha-mūlastaṃbhāya Śambha-
3. vē | jayaty anādinidhanah śrīmān svachchhanda-Sūkarah ya-
4. sya dāmshtṛā-mṛipālēna dādhre bhūtaḥapankajam | Vidyātīrtha-
5. yatindrō'yam atīśētē divākaram | tamō harati yat pumsā-
6. m amtar bahir abarnīsam | vāchāḥ kurutē mūkam mūkam
7. vāchāḥapungavam | Vidyāraṇyagurōś chītram charitram Chatu-
8. rānanāt | Bhāṭṭam saṃghaṭṭayantam kaṭuraṇa-paṭum
9. Tārīkām mūrchhayantam Bauddhān uddhārayantam Ksha-
10. paṇaka-phaṇitīm tūṇam āchūṇayantam uddamḍam
11. khamḍayantam samiti Gurumatam tatvam Advaitayan-
12. tam Chārvākam kharvayantam bhajata yatipatīm Bhā-
13. ratī-tīrtha-saṃjñam | bhūtā yē bhūmipālā Ravi-Śaśi-ku-
14. lajā bhāvinō bhāvayantaḥ sarvais taiḥ prārthanīya-
15. pravara-guṇagaṇaḥ satyasandhō vadānyaḥ braṃhanyō rāja-
16. rājō vimata-nṛipa-tamas-tōma-vidhvamsa-Śūryaḥ saddharmō-
17. nmēshagoptā jayati padajusham śrīnidhir Bukka-bhūpaḥ | nṛi-
18. tyad-diggaja-karṇa-tāḷa-marutā yasya pratāpānalaḥ pramlānī-
19. kurutē virōdhi-vanītāḥamkāra-patrāṃkurān | dhīrō'yam Ka-
20. likāla-durvilasita-prastāva-sarvaṃkashah puṇyaślōkaśirō-
21. maṇir Hariharō rājā sahasram sukhi | vijitārāti-vrātō
22. vīra-śrī Harihara-kṣamādhīśah | dharma-braṃhādhvanyah
23. Kalim svacha-
24. ritēna Kṛitayugam kurutē | svasti śrī jayābhyudaya-
25. Śālivāhana śakavarshagaḥ sāvīrada-munnūra-yara-
26. ḍu (1302) anantārada Raṇḍri-saṃvatsarada Mārgaśira
27. su 1 Sōmavāradallu svasti śrīmatu rājādhīrāja rāja-
28. paramēśvara śrī vīra Harihara-mahārāyaru Śṛīṅgēriya-
29. lli naḍaūttam idda tamma dharma āchandrārka sthiraḥ [gi]
30. naḍaūttam irabēkendu samarpisi koṭṭa tāmraśā-

30. sana-kramaventendare ¹ Hiriya Hariyappodeyaru
31. Hoyisaṇa-dêśadalli pruthvîrâjyava māduttam yiralu
32. Pârthiva-samvatsarada Phâlguna ba 1 û Guruvâradallu â Hariya-
33. ppa-vaḍeyara tamnamdaru Mârappa-vaḍeyaru aḷiya
34. Billappa Daṇâyakaru Śringêrige śrî Vidyâtîrtha-śrî-pâdam-
35. gaḷa namaskârake bandu śrî Bhâratî-tîrtha-śrîpâdamgaḷa sanni-
36. dhiyalli yidda yatigaḷu śrôtrugaḷu śishrûsheya mâḍi-
37. koṇḍu yiha brâmharugaḷu avarugaḷa kuṭumbam-
38. gaḷu ellara nirvâha nimittavâgi â Hariyappa-va-
39. ḍeyara nirûpadinda Sâtaḷige-nâda mēlubhâgiyoḷaga-
40. ṇa Kelanâḍinge uḷḷa modala kuḷa ga 150 nu kaḍidu â-Ke-
41. lanâḍanu samarpistaru adake baḷi sahita varaha
42. ga 502 pa 5 matte Bukkarâyaru Manmatha-samvatsarada Phâlgu-
43. ṇa su 1 û Mangalavâradallu Śringêrige Hiriya-
44. śrîpâdamgaḷa namaskârake bandâga Sâtaḷigenâda mēlu-
45. bhâgiyoḷagaṇa Kelavaḷḷi bhâgiyanu Kikundada nâ-
46. ḍa haravarigaḷa vaḷage Giṇikallu Bôḷûru Maṇḍa-
47. nâḍu Arisinaḷḷi Chikka Koḍanâda vaḷagaṇa Nârave antu
48. haravarigaḷu 5 nu kuḷava kaḍidu samarpisideü idaravaḷage Kela-
49. vaḷḷi-sthaḷada modalu kuḷa ga 75 adakke baḷi sa 12 varahâ ga 240
50. haravarigaḷa vaḷage haṇavige vandu salage bhattada aghadalu Giṇi-
51. kallu teruvadu bhattadinda teruvadu ga 44 mēlu honnu ga 4
52. ubhayam ga 48 Bôḷûru teruvadu bhattadinda ga 11 mēlu-honnu
53. ga 2 ubhayam ga 13 Maṇḍanâḍu teruvadu bhattadinda ga 44 mēlu-
54. honnu ga 4 ubhayam ga 48 Arisinaḷḷi teruvadu bhattadinda ga 5 mē-
55. lu honnu ga 1 ubhayam ga 6 Nârave teruvadu bhattadinda ga 56 pa 5
mēlu
56. honnu ga 14 ubhayam ga 70 pa 5 antu aidu haravarigaḷu kûḍi
57. ga 185 pa 5 antu Kelavaḷḷiya sthaḷadalliyum haravarigaḷalliyum
58. kûḍi Bukkarâyaru âga samarpisidu ga 425 pa 5 Kelanâḍu kû-
59. ḍi varahâ ga 928 yidara vaḷage śrî Bhâratî-tîrthaśrîpâdamgaḷu śrî Vi-
60. dyâ-samkara-dēvara pratishṭhâ-kâladalli ga 600 varahânnu prati urutti 1
61. kaṇu varahâ ga 5 mariyâḍeyalli nûrayippattu uruttiyanu mâ-
62. ḍi brâmharige viniyôgistarû mikkadu ga 328 nu śrî Vidyâ-samkara-dē-
63. varu mēḷada yallâ dēvarugaḷa śrî-kâryanimittavâgiyû tam-
64. ma sishyarâgi idda yatigaḷu śrôtrugaḷu śishrûshakarâgidda brâm-
65. hmarugaḷu avara kuṭumbamgaḷu yivarellara nirvâhârthavâgi-
66. yum viniyôgistarû matte Bukkarâyaru hiriya-śrîpâdamgaḷa ni-
67. rūpavanû tamna binnavattaḷeyanû Vârâṇasige kaḷuhi śrî Vidyâranya-
68. śrî-pâdamgaḷanu Virûpâkshake bijaya-mâḍisida kelavu-dinadinam-

69. mēle Śringêrige bijayamâdisidante â Vidyâranya-śrī-pādamgala sam-
70. nidhiyalli yidda yatigaḷu śrôtrugaḷu śisrûsheya mādūva brām-
71. hinarugaḷu avara kuṭumbamgaḷu yallara nirvâhârthavâgi Bukka-
72. rāyaru samkalpisi Mādarasarige nirûpava koṭṭu kaḷuhi Kikun-
73. dada nāḍolagaṇa Masikeyagaḍanu avake uḷḷa kuḷavanu kaḍi-
74. si samarpaṇeya mādīdaru â-gauḍa teruva varaha ga 294 pa 4 pa-
75. davalage gauḍumbali ga 30 pradattamāgaḷu ga 42 ubhayam ga 72 nūḷiye
76. śudha ga 222 pa 4 pa matte tāvu tamma kumāra Chikka-Bukkarāyam-
77. ge Aragada rājyava koṭṭamte ātanû tanna śisrûsheyan nāḍaū-
78. ttaṃ yirabēkendu Kikundada nāḍolagaṇa Hulugāranu â-nāḍa
79. haravarigaḷa ga ? 30 valage Moraṭe Sunkadalli Kesalûru Jagadāḷu

Haravûru

80. Hiriya Koḍanāḍa valagaṇa Horavaṇṭûru-haravari antu haravari-
81. gaḷu 6 nu adakke uḷḷa kuḷavanu kaḍidu samarpisidanu !
82. yidarolage Hulugāru teruvadu varaha ga 168 paṇa 3½
83. roḷage gauḍumbali udugore tat-samvatsaradallu bi-
84. ṭadu kūḍi ga 28 pa 3½ nūḷiye śudhavaraha ga 140
85. haravarigaḷa valage Moraṭe teruvadu bhattachinda ga 12 pa 5 mēluhon-
86. nu 2 ubhayam ga 14 paṇa 5 Sunkadalli Kesalûru yaraḍu kūḍi te-
87. ruvadu bhattachinda ga 7 mēlu-honnu 2 ubhayam ga 9 Jagadā-
88. ḷu teruvadu bhattachinda ga 8 mēlu-honnu ga 1 ubhayam ga 9
89. Harûru teruvadu bhattachinda ga 10 mēlu-honnu ga 2 ubha-
90. yan ga 12 Horavaṇṭûru teruvadu bhattachinda ga 15 mēlu-
91. honnu ga 3 ubhayam ga 18 antu haravarigaḷu kūḍi
92. ga 62 pa 5 Hulugāru kūḍi ga 202 pa 5 Masikeyagau-
93. ḍu kūḍi ga 424 pa 9 yivasṭhanu śrī Vidyâranya-śrīpā-
94. damgaḷige nāvu samarpisida mariyāḍeyalliyē ava-
95. ru tāvu tamma sannidhiyalli yiha yatigaḷu śrôtri-
96. yarugaḷu śisrûsheya mādikoṇḍiha brāhmarugaḷu ava-
97. rugaḷa kuṭumbagaḷu yallara nirvâhakkôskara viniyô-
98. gistarū yintu Hiriya Hariyappaḍeyaru Bu-
99. kkanna-vaḍeyaru namma kumāra Chikkarāyanu Śringê-
100. riya maṭhake samarpista yî sthalaṃgaḷellēvanu a-
101. vakkavakke uḷḷa kuḷamgaḷanu kaḍidu yi-sthalaṃ-
102. gala chatuṣṭime yolaḡuḷḷa jala pāshāṇa nidhi nikshēpa
103. modalāda aṣṭabhōga tējah-svāmyamgaḷu â maṭha-śisrû-
104. shege saluvahāge koṭṭiddarāgi yi tamma dharma â-
105. chandrārka-sthiravāgi nāḍa-ūttam yirabēkembadakke śrīma-
106. t parama-hansa parivrājakāchāryaru śrī Vidyâranya-śrī-pādam-
107. gaḷa śrī-charaṇa-sannidhiyalli śrīmad rājādhi-rāja rājapa-

108. ramēśvara vīra śrī Harihara-mahārāyaru samarpi-
 109. sida tāminra-sāsana || ā Bhāratī-śrī-tīrtha-śrīpādamgaḷu viniyōga-
 110. va māḍida ārunūru honnina sthalaḍa nūra-yippattu uruttigaḷa
 111. brāmhara gōtranāmagala vivaragaḷa baradu Chidruvaḷḷi-bhāga te-
 112. ruvadu ā-nāḍa kuḷa ga 75 kaṁ prati kuḷa ga 1 kaṁ ga 3 pa 7 $\frac{1}{6}$
 113. lekhkhadaḷu ga 282 roḷage ā Chidruvaḷḷiya Sōmeśvaradēvara nandā-
 114. divigege ga 6 Bhāratitīrtha-śrīpādamgaḷu Paṇḍaridēvagaḷige koḍisi-
 115. du ga 6 ā nāḍavara umbaḷi ga 30 antu ga 42 nuḷiye śudha
 116. ga 240 kaṁ urutti 48 Kelanāḍa vaḷagaṇa Heḍali-bhāgiya kuḷa
 117. ga 75 kaṁ pratikuḷa ga 1 kaṁ varahā ga 4 lekhkhadaḷu ga 300 ro-
 118. ḷage Simhvagiriya Chatur-mūrti-vidyēśvara-dēvarige ga 15 Pāṇḍa-
 119. varige ga 30 pa 4 ā-nāḍavara umbaḷi ga 50 antu ga 95 pa 4 nu-
 120. ḷiye śudha ga 204 pa 6 kaṁ paṇa nāḷku korateyāgi uruttigaḷu 41
 121. Chika Koḍanāḍa vaḷagaṇa Nārave haravari teruva ga 73 roḷage
 122. śrīpādamgaḷu ā ūavarige biṭadu ga 2 pa 5 nuḷiye śudha ga 70
 123. pa 5 kaṁ urutti 14 mēlupaṇa 5 nu Heḍali-bhāgiya uruttivantarige
 saluva [du] yi
 124. Kikundada-nāḍa haravarigaḷa vaḷagaṇa Maṇḍanāḍu teruvadu ga 48 kaṁ
 125. śrīpādamgaḷu ā ūavarige biṭadu ga 3 nuḷiye śudha ga 45 kaṁ uru-
 126. tti 9 ā Kikundada-nāḍa vaḷagaṇa Bōlūra haravari teruvadu ga 13 ra
 127. voḷage biṭadu pa 5 nuḷiye śudha ga 12 pa 5 kaṁ urutti 2 $\frac{1}{2}$ ā-nāḍa
 128. vaḷagaṇa Arisinaḷḷiya haravari teruvadu ga 6 roḷage śrīpādamgaḷu
 129. Sūrappamgaḷige biṭadu ga 1 nuḷiye śudha ga 5 kaṁ urutti 1 ā Kelanāḍa-
 130. vaḷagaṇa Honnale-bhāgiya kuḷa ga 75 kaṁ pratikuḷa 1 kaṁ ga 4
 pa 1 $\frac{3}{4}$ tā-
 131. ra 1 $\frac{1}{2}$ lekhkhadaḷu kuḷa ga 75 kaṁ varahā ga 313 pa 5 roḷage ā-nāḍava-
 132. ra umbaḷi ga 61 nuḷiye śudha ga 252 pa 5 roḷage 120 uruttigaḷa
 133. koratege uruttigaḷu 4 $\frac{1}{2}$ ga 22 pa 5 antu ga 600 kaṁ urutti 120 nu
 134. śrī Vidyāśankara-dēvara pratishṭhākāḷadaḷu śrīpādamgaḷu agrahāravāgi
 135. māḍiddarāgi brāmharugaḷige ā-chandrārka- sthāyiyāgi naḍadu bahu-
 136. du ā mahājanamgaḷige ī-sāsanava baradāga vibhāgava māḍi koṭu tam-
 137. ma tamna halligaḷa vaḷagaṇa naṣṭa tusṭi yēnu uṇṭādaḍam anubhōga
 pramā-
 138. naḍalli tāvē anubhavisuvaru prathamādāya ga 923 roḷage uruttiga-
 139. ḷige ga 600 nuḷiye mikka ga 328 kaṁ biṭadu Giṇikallige ga 4 Mam-
 140. ḍanāḍimge ga 3 Arisinaḷḷige ga 1 Bōlūrige pa 5 antu biṭadu
 141. ga 8 pa 5 nuḷiye śudha ga 319 pa 5 kaṁ viniyōgada vivara
 142. Simhvagiridēvarige ga 15 Pāṇḍavarige ga 30 pa 4 antu ga 45 pa 4 nu-
 143. ḷiye śudha ga 274 pa 1 kaṁ sthala-vivara Honnaḷaḷiya bhāgiyalli
 uruttigaḷi-

144. ge koṭu mikka ga 230 roḷage Śamkara-purada dēvara upahārakam yi upa-
 145. hārava māduvavarige ga 5 nuḷiye śudha ga 225 Giṇikalla gade ga 44
 146. ubhayam ga 269 pa 1 śrī Vidyāśamkara-dēvaru mēlāda dēvastānagaḷige ya-
 147. tigala bhiksha maṭhada vrayakkeyum śīsrūshakarigeyum śrī-pādamgaḷu
 vini-
 148. yōgistarāgi â mariyādiyalliye endendigam naḍa-
 149. vahānge samarpisi koṭṭa tāmra-śāsana śrī Virūpāksha

Translation.

LL. 1-4.

Obeisance to Śrī Gaṇādhīpati, (The usual stanza in praise of Śambhu). Victorious is the great Being who has become a Boar out of his own will and who has neither beginning nor end and who bore the lotus, the earth, by the stalk, his tusk.

LL. 5-13.

Vidyātīrtha, the lord of ascetics, surpasses the sun by his ability to remove both the internal and external darkness of men both day and night. Vidyāraṇya's feats are more wonderful than those of Brahṇa, seeing that he can make the eloquent dumb and the dumb the most eloquent. Worship the great ascetic named Bhāratīrtha who breaks the doctrines of Bhāṭṭa (Kumārila), who makes the logicians (followers of the Tarka school) skilled in eloquent discourses (kaṭu-ratana-paṭu) faint, who tosses up (uddhārayantam) the Bauddhas (the followers of Buddha), who reduces to powder in no time the teachings of the Kshapaṇakas (Jainas), who demolishes in assemblies the powerful doctrines of Guru (the Prābhākara school), who cuts short the Chārvākas and who establishes the Advaita doctrine.

LL. 13-17.

Victorious is the king Bukka, a treasure to the dependants, whose excellent qualities are worthy to be emulated by the past, present and future kings of the solar and lunar races, who is truthful, munificent, kind to Brahmans, who is a king of kings, a sun in destroying the masses of darkness, the hostile kings and a protector at all times of pure *dharma*.

LL. 18-23.

May the king Harihara live happily for a thousand years, who is possessed of the fire of prowess which blown into flames by the fan of the constantly moving ears of the elephants of the cardinal points causes the leaf ornaments (of painting) of the wives of hostile kings fade, who is bold and who removes completely the wicked acts due to Kali age and who is a crest-jewel of the virtuous. The valiant king Harihara has defeated the hosts of enemies, is a traveller in the path of dharma and Brahma and converts Kali-yuga into Kṛita-yuga by his pure conduct.

LL. 24-30.

Be it well. When the year 1302 of increasing prosperity of the Śālivāhana era elapsed, in the year Raudri, on the 1st lunar day of the bright half of Mārgaśīra corresponding to Monday, the illustrious king of kings, supreme among kings, śrī Vira Harihara mahārāya granted this copper śāsana in order that the charities which were being conducted by him in Śṛīngēri might continue for as long as the moon and sun endure:—

LL. 30-42.

During the reign of Hiriya Hariyappaḍeyar (Harihara I) in Hoysaṇa-dēśa, his younger brother Mārappa Vodeyar and *aḷiya* (son-in-law) Billappa-daṇāyaka went to Śṛīngēri to pay respects to Śrī Vidyātīrtha-śrīpāda on Thursday, the 1st lunar day of the dark half of Phālguna in the year Pārthiva and under the orders (nirūpa) of the said Hariyappa Vaḍeyar granted Kelanāḍ after dividing lands of the original revenue value of 150 gadyāṇas in Kelanāḍu situated in the upper regions (mēlubhāgi) of the Sātāḷige-nāḍ in order to provide for the livelihood of the ascetics and disciples (śrōtru), in the *sannidhi* (lit. presence : here meaning the matt or portion of a matt) of Śrī Bhāratitīrtha-śrīpāda and of the attendant Brahmins and their families. The total revenue value (present) of the lands inclusive of *baḷi* (tax ?) is 502 gadyāṇas and 5 paṇas.

LL. 42-58.

Afterwards Bukkarāya, when he came to pay respects to the senior guru (hiriya-śrīpādangal) on Tuesday 1st lunar day of the bright half of Phālguna in the year Manmatha granted Kelavaḷḷi-bhāgi (lands forming Kelavaḷḷi division) in the upper regions of Sātāḷige-nāḍ and also the following out of the *haravaris* (hamlets ?) of Kikunda-nāḍ namely Giṇikal, Bōlūru, Maṇḍanāḍ, Arisinavaḷḷi; and in Chikka Kōḍanāḍ the haravari named Nārave, altogether 5 haravaris after dividing their lands from the rest.

Out of this the lands of the original revenue value of 75 gadyāṇas in Kelavaḷḷi-sthala now produce with the *baḷi* (of 12 varahas ?) an annual revenue of 240 varahas. Among the *haravaris* (hamlets) Giṇikal produces 44 gadyāṇas as the equivalent of the tax paid in the form of paddy at the price of 1 haṇa for a salage of paddy and 4 gadyāṇas as super-tax (*mēluhonnu*): total revenue 48 gadyāṇas (from Giṇikal). Bōlūr produces 11 gadyāṇas from paddy and 2 gadyāṇas from *mēluhonnu*, total 13 gadyāṇas; Maṇḍanāḍ brings 44 gadyāṇas from paddy and 4 from *mēluhonnu*, total 48 gadyāṇas. Arisinavaḷḷi pays 5 gadyāṇas from paddy and 1 from *mēluhonnu*, total 6 gadyāṇas. Nārave brings 56 gadyāṇas and 5 paṇas from paddy and 14 gadyāṇas from *mēluhonnu*, total 70 gadyāṇas and 5 paṇas. The total revenue value of the 5 haravaris is 185 gadyāṇas and 5 paṇas. Altogether Bukkarāya granted lands at the time of the revenue value of 425 gadyāṇas and 5 paṇas both in Kelavaḷḷi-sthala and in 5 *haravaris*.

Adding to this the income of Kelāṇaḍū the total annual revenue value of the lands granted to the Śṛiṅgēri Matt is 928 gadyāṇas.

LL. 59-65.

Out of this Śṛi Bhāratitīrtha-śrīpāda dividing the lands of the revenue value of 600 varahas into 120 vṛittis at the rate of 5 varahas for each vṛitti bestowed them upon Brahmans on the occasion of the consecration of the god Vidyāśankara ; and granted the remaining lands of the revenue value of 328 varahas for the services in the Vidyāśankara and other temples and for the livelihood of the ascetics and other disciples of his and of the attendant Brahmans and their families.

LL. 66-76.

Subsequently Bukkarāya sent a *nirup* of Hiriya-śrīpādangaḷ (senior guru) and his own *binnarattale* (letter of request) to Benares and a few days after the return of Vidyāraṇya-śrīpāda to Virūpāksha (Hampe) took him to Śṛiṅgēri and desirous of providing for the maintenance of the ascetics, disciples, attendant Brahmans and their families residing with Vidyāraṇya-śrīpāda issued a *nirūpa* to Mādarasa directing him to grant (to Vidyāraṇya-śrīpāda) lands belonging to the gaṇḍa of Masike together with various items of income therefrom. Out of the revenue of 294 varahas and 4 paṇas due by the said gaṇḍa, deducting 30 varahas for the *gaṇḍumbali* (lands granted rent-free for the office of gaṇḍa) and 42 varahas for previous grants all together amounting to 72 varahas there remains (for the Śṛiṅgēri Matt) the revenue of 222 gadyāṇas and 4 paṇas.

LL. 76-93.

Afterwards when he gave the kingdom of Āraga to his son Chikka Bukkarāya, he too (Chikka Bukkarāya) in order that his services might continue (tanna suśrūshe naḍavuttam irabēkendu) bestowed Hulugār in Kikundanāḍ and also out of the 30 haravaris of the nāḍ, granted Morate, Sunkadalli, Kesalūr, Jagadāl and Haravūr and the haravari of Horavaṇṭūr in Hiriya Koḍanāḍ, altogether the lands of 6 haravaris with all their income. Of those the (gross) revenue of Hulugār is 168 gadyāṇas and 3½ paṇas. Deducting from this *gaṇḍumḍali* and *uḍugore* (presents of cloth, etc.) in the year amounting to 28 gadyāṇas, and 3½ paṇas, the net revenue is 140 gadyāṇas. Of the *haravaris*, the income of Morate from paddy is 12 gadyāṇas and 5 paṇas and from mēluhonnu (miscellaneous income) is 2 gadyāṇas and the total revenue of Morate is 14 gadyāṇas and 5 paṇas. Sunkadalli and Kesalūru both together have a revenue of 7 varahas from paddy and 2 varahas from *mēluhonnu*, altogether 9 varahas. The revenue of Jagadālu from paddy is 8 varahas, and the revenue of *mēluhonnu* 1 varaha, altogether 9 varahas. The revenue of Haravūru is 10 varahas from paddy and 2 varahas from *mēluhonnu* altogether 12 varahas. The revenue of Horavaṇṭūr from paddy is 15 varahas and from *mēluhonnu* 3 varahas, altogether 18 varahas. The total revenue from the

haravaris is 62 gadyâṇas and 5 paṇas; including Hulugâr the revenue is 202 gadyâṇas and 5 paṇas; taking also the revenue of the lands of the gauda of Masike the total revenue is 424 gadyâṇas and 9 paṇas.

LL. 93-97.

All these lands Vidyâranya-śrîpâda utilised, as desired by us while making the grant, in order to pay for the livelihood of the ascetics, disciples, attendant Brahmans and their families in his *sannidhi*.

LL. 98-109.

In order that these grants of land made by Hiriya Hariyappaḍeyar, Bukkaṇṇa Vaḍeyar, and our son (kumâra) Chikka-râya to the matt at Śringêri after fixing their revenues and bestowing for the service of the matt all the eight-fold powers of possession and rights of enjoyment including water springs, minerals, treasure on the surface or underground within the four boundaries of the lands, and also our own grants to the matt might continue for as long as the moon and sun endure—(we) *śrîmad rājādhirāja rājaparamêśvara śrî Vîra śrî Hariharamahârâya* granted this copper śâsana in the presence of *śrîmat paramahamsa parivrâjakâchârya Śrî Vidyâranya-śrîpâda*.

LL. 109-130 a.

Regarding the lands given away by the said Bhâratâtîrtha-śrîpâda of the revenue value of 600 varahas divided into 120 vṛittis, the names of the Brahmans who were given the vṛittis are written. The revenue of the portion of Chidruvallî (granted) is as follows:—Its lands whose original income was 75 varahas now pay 282 gadyâṇas at the rate of 3 varahas and 7 10/16 haṇas of the present revenue for 1 varaha of the original assessment. Out of this sum (282 gadyâṇas) 6 varahas have been set apart for a perpetual lamp for the god Sômêśvara of Chidruvalli, 6 varahas have been presented to Paṇḍaridêva by Bhâratâtîrtha-śrîpâda, 30 varahas for the umbali (rent-free lands granted for the maintenance of an office) of the nâḍavar (officers of the nâḍ). Deducting the whole of this sum of 42 varahas, the net revenue of 240 varahas has been divided into 48 vṛittis.

The details of the revenue of the portion of the village Hedali in Koḷanâḍ. At the rate of 4 varahas of new assessment for 1 varaha of old assessment the above village whose original revenue (kuḷa gadyâṇa) was 75 varahas now brings a revenue of 300 varahas. Out of this gross revenue, 15 varahas have been set apart for the services of the god Chaturmûrti Vidyêśvaradêvaru of Simhagiri, 30 varahas and 4 paṇas for the worship of Paṇḍavaru, 50 varahas for the *umbali* of the *nâḍavar*. Deducting the above amount of 95 varahas and 4 paṇas from the gross revenue, the net revenue is 204 varahas and 6 paṇas which is divided into 41 vṛittis (of 5 varahas) one of the vṛittis having 4 paṇas less.

The details for the haravari of Nârave in Chikka Koḷanâḍ:—Out of the gross

revenue of 73 varahas, the guru (śrīpādangaḷu) has granted 2 varahas and 5 paṇas for the villagers. Deducting this the net revenue of the haravari Nârave is 70 varahas and 5 paṇas. After dividing this into 14 vṛittis, the extra sum of 5 paṇas will go to the holders of the vṛittis of Heḍali.

The gross revenue of Maṇḍanâḍu, a haravari of Kikkundanâḍ is 48 varahas. Out of this the guru has granted 3 varahas for the villagers. Net revenue is 45 varahas divided into 9 vṛittis.

The gross revenue of Maṇḍanâḍu the *haravari* of Bôlûr situated in Kikundanâḍu is 13 varahas. Deducting 5 paṇas remitted out of this, the net revenue is 12 varahas and 5 paṇas and this is divided into $2\frac{1}{2}$ vṛittis.

The gross revenue of the *haravari* of Arisinavaḷli situated in the same nâḍ is 6 varahas. Out of this 1 varaha has been granted by the guru to Sûrappa. Net revenue 5 varahas forming 1 vṛitti.

The gross revenue of Honnaḷebhâgi situated in Kelanâḍ whose original revenue was 75 varahas is 313 varahas 5 paṇas at the rate of 4 varahas and $1\frac{3}{4}$ paṇas and $1\frac{1}{2}$ târas* of the new assessment for 1 varaha of old assessment. Out of this deducting 61 varahas for the *umbali* of the officials of the nâḍ, the net revenue is 252 varahas and 5 paṇas. A sum of $22\frac{1}{2}$ varahas from among this amount is assigned to make up the deficiency of $4\frac{1}{2}$ vṛittis out of the 120 vṛittis (the remaining 230 varahas go to the Matt and not to individual persons).

LL. 134-149.

Thus as the śrīpādangaḷ Bhârâtītīrtha granted lands of the revenue value of 600 varahas as an agrahâra dividing the same into 120 vṛittis at the time of the consecration of the god Vidyâśankara, the vṛittis will be enjoyed by the Brahmans as long as the moon and sun endure. The said mahâjanas (Brahman donees) will themselves be responsible for any loss or gain accruing in the villages (vṛittis) granted to them at the time of writing this śâsana in proportion to their income.

Out of the total revenue value of 928 varahas granted (to the Śringēri matt up to date), deducting 600 varahas divided 120 into vṛittis, the remaining 328 varahas are thus distributed :—

Four varahas are granted for Giṇikal, three for Maṇḍanâḍ, one for Arasinavaḷli, 5 paṇas for Bôlûr. Deducting this total sum of 8 varahas and 5 paṇas granted, the balance of 319 varahas and 5 paṇas is to be expended thus :— 15 varahas for the services of the deity at Simhagiri, 30 varahas and 4 paṇas for the Pāṇḍavas. After deducting this sum of 45 varahas and 4 paṇas, the balance of 274 varahas and 1 paṇa is to be utilised as follows :—From the 230 varahas remaining unexpended towards the vṛittis from the revenue of the village Honnavāḷli-bhâgi, 5 varahas are to be spent for the food offerings to the god of Śankarapura and for

* 1 târa seems to be equivalent to $\frac{1}{30}$ of a paṇa.

(the livelihood of) those who prepare the food. The remaining sum of 225 varahas with the addition of the income of 44 varahas accruing from the rice lands of Giṇikaḷ amounts to the total revenue of 269 varahas and 1 paṇa and the *śrīpāḍaṅgaḷ* has assigned this amount for the services in Vidyâṣṅkara and other temples, for feeding the ascetics and for other expenses in the matt and for (the livelihood of) the attendents and the grant will continue to be enjoyed in the said manner for ever.

To this effect the copper śâsana has been presented.

Śrī Virûpâksha.

Note.

DESCRIPTION.

This is found in a kaḍita in the Śringêri Matt and is said therein to be the copy of a copper plate inscription the original of which consisted of 7 plates. This kaḍita which consists of nearly 200 pages contains transcripts of several inscriptions and accounts relating to the Śringêri Matt. The portion containing the first three pages of this inscription is moth-eaten and only a few letters in each line are now discernible. Probably the whole was in a good condition when it was copied by the Archæological Department in 1916. The Śringêri Matt has also published a copy of this inscription privately. From the nature of the kaḍita, its characters and contents it seems probable that it may be a hundred or a hundred and fifty years old. Numerous such kaḍitas are found in the Śringêri Matt.

The original copper plates from which this inscription is said to have been copied have not been found. It is not possible now to say how far the writing on them has been correctly copied or whether the original copper śâsana itself was genuine or not.

CONTENTS.

Like other copper plate śâsanas of the Śringêri Matt, this record also begins with verses addressed to the gods Gaṇapati, Śambhu and the Boar incarnation of Vishṇu. Next come verses in praise of the gurus Vidyâtîrtha, Vidyâranya and Bhâratîrtha. These merely extol their spiritual greatness and do not in any way refer to their political influence or work. The order in which the names of these gurus occur is worth attention; Vidyâranya comes earlier than Bhâratîrtha and this would indicate that he was considered senior to Bhâratîrtha.

After the praise of these gurus comes the eulogy of kings Bukka I and Harihara II.

Next we find it stated that Harihara II issued this copper plate śâsana in order that the grants made in Śringeri might continue for ever. The date of the śâsana is given as Ś 1302 Raudri Mâr. śu. 1 Sô. Now Ś 1302 corresponds to the cyclic year Raudri. But in this year the month Mârgaśira is suppressed (kshaya). We must therefore take as is sometimes done the solar month corresponding, *viz.*, Mârgaṣi (Dhanus). It must be remembered that in the adjacent district of South Canara, Tulu Brahmans use the *sauramāna* or solar month for calculating the dates of their festival days, etc. The solar month corresponding to Mârgaśira is Dhanus and the tithi śu. 1 in this month is really Pushya śu. 1 according to lunar calculation. This tithi corresponds to Wednesday 28th November 1380 A.D. and not to Monday as stated in the record. If we take the next year, *i.e.* Ś 1303 Durmati, as is sometimes done and also take the śu. 1 of the solar month corresponding to Mârgaśira, the tithi coincides with Monday, December 16, 1381 A.D. on which day Amâvâsya ended at '43 of the day or about 4 P.M.

Then the inscription proceeds to give details of the former grants to the Śringêri maṭha by the kings of Vijayanagar :—

The first grant referred to is that said to have been made during the reign of Hiriya Hariyappaḍeyar (Harihara I) while ruling in Hoyasapadêsa in Pârthiva sam. Phâl. ba. 1 Thursday. This grant, it is said was made by Mârappa Voḍeyar, younger brother of that king and *aḷiya* Billappadanâyaka, (*aḷiya*—son-in-law or nephew) when they went to Śringêri to pay respects to Vidyâtîrtha-śrîpada, for the maintenance of the ascetics, disciples and attendants and their families who remained with Bhârâtîrtha-śrîpada. They are said to have granted lands under the orders of Harihara I in Kelanâḍu in Sâtaḷigenâḍu of the annual income of 502 gadyâṇas and 5 paṇas.

This grant is similar to E. C. VI Śringêri 1 both in the date and general contents. The date of that inscription is Ś 1268 Pârthiva sam. Phâl. ba. 1 Thursday, corresponding to March 9, 1346 A.D., Thursday. The date of this grant is also the same. But while Śringêri 1 speaks of the grant made by Harihara I and all his four brothers as well as by Kumâra Sôvaṇṇa Oḍeyar and Aḷiya Ballappa-danâyaka, the present grant speaks of the grant being made by prince Mârappa Oḍeyar and Aḷiya Ballappa danâyaka. While Śringêri 1 makes no reference to Vidyâtîrtha beyond giving a stanza in his praise at the beginning, the present record refers to a visit paid to Vidyâtîrtha at Śringeri by Mârappa Oḍeyar and Ballappa-danâyaka, though the grant made by them is stated to be for the maintenance of the disciples, etc., of Bhârâtîrtha. Nextly Śringeri 1 does not give the figure of 502 gadyâṇas and five paṇas as the annual revenue of the lands granted but gives 250 gadyâṇas omitting however minor taxes.

(2) The second grant given in the Kaḍita is dated Manmatha sam. Phâl. śu. 1 Tuesday and refers to the visit paid by Bukkarâya (King Bukka I) to Hiriya

Śrīpādangaḷu (Vidyâtīrtha) at Śringēri and the gift made by him of lands in Kelavaḷḷi Sātalige-nāḍ and also in Kikunda-nāḍ of the annual income of 425 gadyāṇas and paṇas five. Nothing is here said about Bhārati-tīrtha.

This grant corresponds to the stone inscription near Gaṇapati Vāgīśvari temple in Śringēri (No. 2, p. 117). The date given there Ś 1277 Manmatha Phāl. Śu. 1 Tuesday is the same as that found here. Only no śaka year is here given but it can be inferred from the date given in the beginning. The visit paid by Bukka I to Vidyâtīrtha at Śringēri and his grant for the livelihood of the attendants and food of ascetics in that matt, viz., the matt of Vidyâtīrtha at Śringēri are common to both the records. The details of the grants also generally agree. Only the total annual value of lands given by Bukka I is stated to be 360 gadyāṇas in the stone inscription while it is said to be 425½ gadyāṇas in the Kaḍita.

(3) The Kaḍita next proceeds to give details of how the above were disposed of by Bhārati-tīrtha. He is said to have divided lands of the annual income of 600 varahas into 120 vṛittis of 5 varahas each and assigned the remaining 328 varahas for the services for Vidyāśankara and other gods and for the maintenance of his ascetic disciples, students, attendant Brahmins and their families.

From this it is evident that the temple of Vidyāśankara came into being some time after 1356. There is nothing to show when it was constructed. Its earliest limit is 1356 A.D., latest limit is 1380-1, the date of the present record. It is believed to be a samādhi temple constructed in memory of Vidyâtīrtha after his death. The god in the temple consisting of a linga called Vidyāśankara is frequently referred to in inscriptions of Śringēri. (Śringeri 22 of 1392, etc.) We find later the name Vidyāśankara applied to Vidyâtīrtha in literature. Thus Vidyāraṇya-kāla-jñāna refers to Vidyāraṇya as Vidyāśankara-śishya. No inscriptions have been so far discovered at Śringeri from 1355 to 1381.

(4) The Kaḍita proceeds to tell us that after this, Bukkarāya sent the *nirūpa* (order) of the Hiriya-śrīpādangaḷ (senior guru) and his own *binnavattale* (letter of request) to Benares and got Vidyāraṇya-śrīpāda to come from Benares to Virūpāksha (Hampe). Some days after the return of Vidyāraṇya the king took him to Śringēri and for the ascetics, disciples, Brahmin attendants, etc., who stayed with Vidyāraṇya sent a *nirūpa* (order) to Mādarasa ordering him to bestow lands of the annual value of 222 varahas and four paṇas belonging to the Masikeya-gauḍa in Kikkundānāḍ.

Several questions are involved in a study of this part of the kaḍita (ll. 66-72). When did Vidyāraṇya go to Benares and when did he return to Śringēri and take charge of the Matt? The earliest inscription that has been discovered so far of Vidyāraṇya as the head of the Śringēri Matt is dated in 1375 (Mad. Ep. Rep. 1928-1929, p. 81, No. 460). This is a stone inscription at Kuḍupa in South Canara District. We also learn from another kaḍita in the Śringēri Matt that Bhārati-

tīrtha died in 1374 (M. A. R. 1916, p. 18) and if that record is worthy of acceptance it follows that Vidyāranya was installed at Śringēri in 1374 or 1375. It is likely therefore that he should have started from Benares to Vijayanagar in 1373 or 1374 and after a short stay at Vijayanagar gone to Śringēri accompanied by the king Bukka and taken charge of the Śringeri Matt in 1374 or 1375. Bhāratītīrtha might have been too old and ill at this time and died shortly after Vidyāranya's return and installation as the Pontiff of Śringēri Matt. Guruvamśakāvya, which gives the traditional history of the Śringeri gurus, tells us a similar story. Vidyāranya is said to have worshipped the god Vidvāsankara in company with Bhāratītīrtha at Śringēri and then Bhāratītīrtha died and Vidyāranya became the head of the Matt at Śringēri. Shortly after this Bukka I is said to have died and as this happened in 1377 the story given in that poem fits in with the provisional scheme given above.

But there is one important difference. Who was the guru that sent the *nirūpa* or order to Benares calling Vidyāranya to Śringēri? Guruvamśakāvya says that it was Bhāratītīrtha. The word used in l. 66 of the kaṭita for the guru whose *nirūpa* was sent to Vidyāranya is *hiriya śrīpādangaḷ* or senior guru. No name is given. Earlier in the Kaṭita the word *hiriya-śrīpādangaḷ* is applied to Vidyātīrtha (ll. 43-44). But Vidyātīrtha must have died long before the date of this Kaṭita (1380-81) since after his death the Vidyāsankara temple is said to have been erected in his memory and that fine big temple must have taken several years for construction and consecration and grants for that temple are recorded in the Kaṭita. Hence we may interpret that under the *nirūpa* of Vidyātīrtha issued later by Bhāratītīrtha, Vidyāranya started for Vijayanagar and probably after a halt there reached Śringēri. By this time the consecration of Vidyāsankara temple was over and Bhāratītīrtha was sinking. He had been connected with the Śringeri Matt from at least 1346 the date of Śringeri 1 to 1374 and was now too old to manage the Matt. It is certain that Vidyāranya assumed charge of the Matt soon after his return to Śringēri as the Kaṭita speaks of a fresh grant of land for the livelihood of the ascetics, etc., in the matt or sannidhi of Vidyāranya on the occasion of Vidyāranya's return to Śringēri (l. 69 of the Kaṭita). This grant is said to have been made under the king's orders by Mādarasa. Now Mādarasa is the same as Mādhavamantri, governor of Chandragutti and Banavase, etc., during the years 1346—1391. No inscription has been however discovered recording his grants to the Śringeri Matt. But two of his grants to temples in the neighbouring taluk of Koppa are dated in 1368 and 1369 and show him ruling over a large province (E. C. VI Koppa 6: p. 215 of the last Report for 1932). Some writers have confused him with the sage Vidyāranya which is impossible if the kaṭita is to be believed.

Why Vidyāranya went to Benares is also difficult to ascertain. Both Guruvamśakāvya and Vidyāranya-kālaṇḍāna describe his journey to Benares, to pay

his respects to the sage Vyâsa and his learning the ancient mysteries from that sage and founding the Vijayanagar Empire. Guruvamśakāvya also tells us that soon after the installation of Harihara I on the throne of Vijayanagar, Vidyâranya went to Benares where he stayed until he was invited to return to Śringêri. An important question naturally arises from this. Both the Śringêri Matt copper plate and the Kaṭita indicate the seniority of Vidyâranya to Bhâratitîrtha. The Guruvamśakāvya also makes Vidyâranya an elder brother of Bhâratitîrtha before sanyâsa, though the latter took sanyâsa earlier. Vidyâranya-kâlajnâna makes Bhâratitîrtha a disciple compiling the work Vidyâranya-kâlajnâna under the orders of Vidyâranya. In none of these works is Vidyâranya spoken as the disciple of Bhâratitîrtha but he is regarded as the immediate disciple of Vidyâtîrtha (or Vidyâśankara as he is called). If so why did not Vidyâranya assume charge of the Śringêri Matt before 1375? If we accept the Śringeri tradition, we may surmise that he was engaged in religious and probably political work, that he travelled a great deal and left the Matt at Śringêri to his guru Vidyâtîrtha and his junior Bhâratitîrtha and that after Vidyâtîrtha died and Bhâratitîrtha fell seriously ill about 1373 or 1374 Vidyâranya returned to take charge of the affairs at Śringêri. He was specially induced to take this step by the instructions of his guru. But nothing can be said definitely about this or the political work of Vidyâranya since reliable inscriptional evidence is not available.

The Kaṭita further informs us that Prince Chikkarâya, son of Harihara II, while he was ruler of Âraga also granted lands of the revenue of 202 gadyâṇas and five paṇas in the villages Hulugâr of Kikkundanâḍu, Horavaṇṭtur, in Hiriya-koḍanâḍ, etc., to Vidyâranya-śrîpâda for the Matt.

Lastly it is said that all these grants were consolidated by Harihara II. Details of the distribution of lands made by Bhâratitîrtha at the time of consecrating the Vidyâśankara temple, are next given and the signature śrî Virûpâksha is found below the grant. There is a reference in Guruvamśakāvya to the grant of such a copper plate (dattânâm svêna pûrvaiścha vṛttinâm tāmra-śâsanam mēdinîndrô munîndrasya prēmṇe dād dvija-panktaye: Guruvamśakāvya Ms. Chapter VIII, verse 15).

34

Koḍalimande grant (sannad) of Hâlêri Virappodeyar, King of Coorg,
dated Ś 1678 in the possession of the Śringêri Matt.

Kannada language and characters.

ಶೃಂಗೇರಿ ನುರದಲ್ಲರವ ಮತ್ತೊಂದು ಕಾಗದದ ಸನ್ನದು.

1. ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ಶಾರದಾಂಬಾ ಚಂದ್ರಮೌಳೀಶ್ವರ ರತ್ನಗರ್ಭವಿನಾಯಕಸ್ವಾಮಿಯ ಪಾದಕ್ಕೆ
2. ನಮಸ್ತ್ವೈರೋಕ್ತಪೂಜ್ಯಾಯ ಸರ್ವಕರ್ಮಸುನಾಕ್ಷಿಣೇ ಫಲದಾಯನಮೋ ನಿತ್ಯಂ ಕೇಶವಾಯ ಶಿವಾಯಚ ||
ನಮಸ್ತುಂಗ ಶರಸ್ತುಂಬಿ

3. ಚಂದ್ರಚಾಮರ ಚಾರವೇ | ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ || ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಭ್ಯು
ದಯ ಶಾಲಿವಾಹನ ಶ
4. ಕ ವರುಶ ಗೌಲನೆಯ ಸಂದ ವರ್ತಮಾನ ಧಾತು ಸಂವತ್ಸರದ ಚಯಿತ್ರ ಬ ೫ ಚಂದ್ರವಾರದಲ್ಲೂ ಶ್ರೀಮ
ತ್ವರಮಹಂಸ
5. ಪರಿವ್ರಾಜಕಾಚಾರ್ಯವರ್ಯ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾರಾವಾರ ಪಾರೀಣ ಯಮನಿಯಮಾಸನ ಪ್ರಾಣಾ
ಯಾಮ ಪ್ರತ್ಯಾಹಾರ ಧ್ಯಾ
6. ನಧಾರಣ ಸಮಾಧ್ಯಷ್ಟಾಂಗ ಯೋಗಾನುಷ್ಠಾನನಿಷ್ಕೃತಪಶ್ಚಕ್ರವರ್ತ್ಯನಾಥ್ಯ ವಿಧಿನ ಗುರುಪರಂಪರಾಪ್ರಾಪ್ತ
ಷಡ್ವರ್ಷನಾಸ್ಥಾ
7. ಪನಾಚಾರ್ಯ ಪಾಖ್ಯಾನ ಸಿಂಹಾಸನಾಧೀಶ್ವರ ಸಕಲ ನಿಗಮಾಗಮ ಸಾರಹೃದಯ ಸಾಂಖ್ಯತ್ರಯ ಪ್ರತಿಪಾದಕ
ಪೈದಿಕ
8. ಮಾರ್ಗಪ್ರವರ್ತಕ ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಆದಿ ರಾಜಧಾನಿ ವಿದ್ಯಾನಗರ ಮಹಾರಾಜಧಾನಿ ಕರ್ನಾಟಕ
ಸಿಂಹಾಸನ
9. ಪ್ರತಿಷ್ಠಾಪನಾಚಾರ್ಯ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ಗುರುಭೂಮಂಡರಾಚಾರ್ಯ ರುಕ್ಮಶ್ರುಂಗ ಪರವರಾಧೀಶ್ವರ
ತುಂಗ
10. ಧದ್ರಾ ತೀರವಾಸ ಶ್ರೀ ಸಚ್ಚಿದಾನಂದಭಾರತಿ ಸ್ವಾಮಿಗಳೈಯ್ಯನವರ ಕರಕಮಲ ಸಂಜಾತರಾದ ಶ್ರುಂಗೇರಿ
ಶ್ರೀಮದಭಿ
11. ನವ ಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಯವರ ಮಠದ ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ಸ್ವಾಮಿ ಶಾರದಾಂಬಿಕೆ ಅಮನವರು
ಶ್ರೀ ಚಂದ್ರ
12. ಮಠೀಶ್ವರ ಸ್ವಾಮಿಯವರ ಸಂನ್ವಿಧಿಯಲ್ಲೂ ಅಪ್ಪೀಜ ಶು ಗಂ ದಿವಸ ನಡವ ಪೂಜ ಬ್ರಾಂಹ್ಮಣ ಸಂತರ್ಪಣೆ
ದೀಪಾ
13. ರಾಧನೆ ಅಂಗರಂಗ ವೈಭವೇಶ್ವಹ ಮುಂತಾದ ಸೇವೆ ಬಗ್ಗೆ ಕಾಶ್ಯಪ ಗೋತ್ರದ ಕೊಡಗಿನ ಹಾಲೇರಿ ವೀರಪ್ಪೊ
ಡೇರೂ ಸ
14. ಮರ್ಪಿನಿದ ಸ್ಥಳದ ದಂರ್ಮಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ ನಮು ಸ್ಥಳಕ್ಕೆ ನಡದು ಬರುವ ಕೊಡಲಿಮಂದೆ ಸ್ಥಳ
15. ವಂದಕ್ಕೆ ಹುಟ್ಟುವಳಿ ಸಿಸ್ತುಗೆ ೩೦೦ ಮುಂನೂರು ವರಹ ಯಿದಕ್ಕೆ ಕೂಡಿದ ಉಪಗ್ರಾಮ ಕೆರೆಗಳು ಸಹಾ
ಶ್ರುಂಗೇರಿ
16. ಮಠದ ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ಸ್ವಾಮಿ ಶಾರದಾಂಬಿಕೆ ಅಮನವರು ಚಂದ್ರಮಠೀಶ್ವರ ಸ್ವಾಮಿಯವರ
ಸಂನ್ವಿಧಿಯ
17. ಲ್ಲೂ ವಿಜಯದಶಮಿ ದಿವಸದಲ್ಲೂ ನಡವ ಸೇವೆ ಬಗ್ಗೆ ಹಾಲೇರಿ ವೀರಪ್ಪೊಡೇರೂ ನಮು ಮಾತ್ರಾ ಪಿತ್ರಗಳಿ
18. ಗೆ ಪುಣ್ಯಲೋಕಾಪ್ತಿಯಾಗಿ ಸಂಸ್ಥಾನಾಭಿಗೃಹ್ಯಾಗಬೇಕೆಂದು ಯೀ ಶುಭ ದಿವಸದಲ್ಲೂ ಸಹಿರಂ
ಣ್ಯೋದಕ
19. ದಾನಧಾರಾ ಪೂರ್ವಕವಾಗಿ ಸರ್ವಮಾಂಢ್ಯವಾಗಿ ಕೊಟ್ಟವಾಗಿ ಯೀ ಕೊಡಲಿಮಂದೆ ಸ್ಥಳವನ್ನು ಶ್ರುಂಗೇರಿ
ಮಠದ
20. ಶ್ರೀ ವಿದ್ಯಾಶಂಕರಸ್ವಾಮಿ ಶ್ರೀ ಶಾರದಾಂಬಿನವರು ಶ್ರೀ ಚಂದ್ರಮಠೀಶ್ವರ ಸ್ವಾಮಿಯವರ ಸಂನ್ವಿಧಿಯಲ್ಲೂ
ಕಾಲಂ
21. ಪ್ರತಿಯಲ್ಲೂ ಅಪ್ಪೀಜ ಶು ಗಂ ಯಲ್ಲೂ ನಡವ ಪೂಜೋತ್ಸಹದ ಬಗ್ಗೆ ಅಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿಯಾಗಿ ಸುಖ
22. ದಿಂ ಅನುಭವಿಸಿಕೊಂಡು ಬರಬೇಕೆಂದು ಹಾಲೇರಿ ವೀರಪ್ಪೊಡೇರೂ ಸಮರ್ಪಿನಿದ ಕೊಡಲಿ ಸ್ಥಳದ ಧ
23. ರ್ಮಶಾಸನ ಆದಿತ್ಯ ಚಂದ್ರಾವಿರೋಲನಲಕ್ಷ್ಯ ದೌರ್ಭೂಮಿ ರಾಪೋಷ್ಯದಯಂ ಯಮಶ್ಚ | ಅಹಶ್ಚರಾ
24. ತ್ರಶ್ಚ ಉಭೇಚಸಂಧ್ಯಾಧರ್ಮಸ್ಯ ಜಾನಾತಿ ನರಸ್ಯಉತ್ತಂ || ದಾನವಾಲನಯೋರ್ಮಧ್ಯೇ ದಾನಾಭೇಯೋನು
25. ಪಾಲನಂ | ದಾನಾತ್ಸರ್ವಮವಾಪೋತಿ ಪಾಲನಾದಚ್ಚುತಂಪದಂ ||

ಶ್ರೀ ವೀರಧದ್ರ.

*Translation.***LL. 1-3.**

To the feet of Śrī Vidyāśankara, Śāradāmbā, Chandramaulīśvara, and Rantnagarbha Vināyakasvāmi. Obeisance to Kēśava and Śiva who are worshipped by the three worlds, are witnesses to all actions and grant the desires (of the supplicants). (Usual stanza in praise of Śambhu).

LL. 3-14.

Be it well. In the auspicious year 1678 of the Śālivāhana era, on Monday the 5th lunar day of the dark half of Chaitra in the year Dhātu, Hālēri Virappoḍēr of Koḍagu (Coorg) of the Kāśyapa-gôtra granted the following dharmaśāsana (charter of gift) of sthala (lands) in order to provide for the expenses of the worship of gods, feeding of Brahmans, illuminations, decorations and festivals and other services conducted on the 10th lunar day of the bright half of Āśvīja in the holy presence of the deities Vidyāśankarasvāmi, Śāradāmbike-amma and Chandramaulīśvara in the Mutt of Abhinava Sachchidānandabhārati of Śringēri, spiritual son (lit: born from the hand) of Sachchidānanda-bhārati-svāmi, the chief of ascetics, an expert in *pada*, *vākya* and *pramāṇa*, engaged in the performance of eight-fold yôga consisting of restraint, control of passions, sitting in different postures, control of breath, withdrawing the mind from external objects, meditation, control of mind, and absorption of the mind in God, an emperor of austerities, (possessed of the title) establisher of the six darśanas, a lineal descendant of the gurus from time immemorial without break, lord of *vyākhyāna-simhāsana* (seat of teaching scriptures), teacher of the inner truth and essence of all the Vēdas and āgamas and the three Sāṅkhyas, establisher of the Vēdic doctrine, master of all the *tantras*, establisher of the throne of Karnāṭaka in the ancient capital Vidyānagara, preceptor of the king of kings, great teacher of the universe, lord of the excellent city of Rusa Śringapura, and dweller on the banks of the Tungabudrā:—

LL. 14-23

In order that our parents might attain regions of bliss and our state might prosper, we Hālēri Virappoḍēr have on this auspicious day granted as sarvamānya with pouring of water and gift of gold this Koḍalimandestala which belongs to us, yielding an annual income of 300 varahas with its hamlets, and tanks for defraying the expenses of services conducted on Vijayadaśami day for the gods Vidyāśankara, and Śāradāmbikā of the Śringēri Maṭha.

Accordingly we Hālēri Virappoḍēr have bestowed this dharmaśāsana (charter of gift or charity) of Koḍali-sthala that religious worship and services might be offered on the 10th lunar day of Āśvīja every year in the presence of Vidyāśankarasvāmi, Śāradāmbā and Chandramaulīśvarasvāmi, of the Śringēri Maṭha and the grant may be enjoyed in peace for as long as the moon and sun endure.

LL. 23-25.

(Verse regarding the witnesses; sun, moon, etc., and the verse showing the superiority of the maintenance of a gift over that of making a fresh gift.)

Śrī Vīrabhadra.

Note.

This is a paper sannad in the Śringēri Matt and records the gift by the Chief of Coorg (Kodagu) named Hālēri Vīrappa Oḍeyar (1736-1766) to the Śringēri guru Abhinava Sachchidānanda Bhārati C. 1741-1767 disciple of Sachchidānanda Bhārati C. 1705-1741 as sarvamānya of the village Koḍali-mande-sthaḷa of the revenue of 300 varahas to provide for the special services conducted on the Vijaya Daśami day (the last day of the Dasara festival) for the deities Vidyāśankara, Śāradaṁbikā and Chandramaulīśvara in the Śringēri Matt and also for the feeding of Brahmins on that day.

The date of the grant is given as Monday 5th lunar day of the dark half of Chaitra in the year Dhātu Ś. 1678 corresponding to 19th April 1756, a Monday.

The inscription gives numerous titles to the Śringēri gurus including the title the establisher of Karnāṭaka throne in the ancient city of Vidyānagara and preceptor of great kings and of the universe (LL. 8-9). These titles are not met with in any of the numerous inscriptions of the Śringēri Matt during the days of the Vijayanagar empire but are found in those of recent times such as those of the Mysore Royal family (see Śringēri Jagir Inscriptions in E. C. VI, etc.). The Chief of Coorg claims to be of the Kāśyapa-gōtra. He was a Lingāyat, though tolerant to all religions.

The deities Vidyāśankara and Śārada are worshipped in separate temples at Śringēri described in pp. 12 and 15 of M. A. R. 1916. Chandramaulīśvara is the crystal liṅga worshipped in the Matt at Śringēri. Ratna-Garbha-Vināyaka is also a sacred object of stone worshipped in the above matt.

The record ends with the signature of the chief: Vīrabhadra.

35

Khasāpura grant (sannad) of Basavappa Nāyaka, chief of Jugali dated Ś 1707 in the possession of the Śringēri Matt.

Kannada characters and language.

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ ಕಾಗದದ ಸನ್ನದು.

1. ಶ್ರೀ ಶಾರದಾ ಚಂದ್ರಮೌಳೀಶ್ವರ
2. ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯವರ್ಮ ಪದವಾಕೃಪ್ರಮಾಣ
3. ಪಾರಾವಾರ ಪಾರೀಣ ಯಮನಿಯಮಾನನ ಪ್ರಾಣಾಯಾಮ ಪ್ರತ್ಯಾಹಾರ ಧ್ಯಾನಧಾರ
4. ಐ ನಮಾಧ್ಯಷ್ಟಾಂಗ ಯೋಗಾನುಷ್ಠಾನ ನಿಷ್ಕೃತಪನ್ನಕ್ರಮೈರನಾದ್ಯವಿಧಿನ್ನ ಗುರುಪ
5. ರಂಪರಾಪ್ರಾಪ್ತ ಪದ್ಮರಶನ ಸ್ವಾಪನಾಚಾರ್ಯ ವ್ಯಾಖ್ಯಾನ ಸಿಂಹಾಸನಾಧೀಶ್ವರ ಸಕಲನಿ

6. ಗಮಾಗಮ ಸಾರಪ್ರದಯ ಸಾಂಖ್ಯತ್ರಯ ಪ್ರತಿಪಾದಕ ವೈದಿಕಮಾರ್ಗ ಪ್ರವರ್ತಕ
7. ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಅದಿ ರಾಜಧಾನಿ ವಿದ್ಯಾನಗರ ಮಹಾರಾಜಧಾನಿ ಕರ್ನಾಟಕ ಸಿಂ
8. ಹಾಸನ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ಗುರುಭೂಮಂಡರಾಚಾರ್ಯ ಬು
9. ಪೃಶ್ನಂಗ ಪುರವರಾಧೀಶ್ವರ ತುಂಗಭದ್ರಾ ತೀರವಾಸಿ ಶ್ರೀಮದ್ವಿದ್ಯಾಶಂಕರ ಪಾದಪದ್ಮಾರಾಧ
10. ಕ ಶ್ರೀಮದಭಿನವ ನರಸಿಂಹ ಭಾರತೀಸ್ವಾಮಿ ಗುರುಕರಕಮಲ ಸಂಜಾತರಾದ ಶ್ರೀಗೇರಿ ಶ್ರೀ
11. ಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಗಳವರಿಗೆ

ಶ್ರೀ

ಬ ಸ

ವ

12. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ ಸ್ವಸ್ತಿ
13. ಶ್ರೀಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವರುಷಗಳು ೧೭೦೭ ಸಾವಿರದ ಯೇಳನೂರ ಯೇಳನೆಯ ವಿಶ್ವಾವ
14. ಸು ಸಂವತ್ಸರದ ಮಾರ್ಗಶಿರ ಶು ೬ ಲು ಶ್ರೀಮನ್ಮಹಾನಾಯಕಾಚಾರ್ಯ ಭಾಷೆಗೆ ತಪುವ ನಾಯ
15. ಕರ ಗಂಡ ಮರೆಹೊಕ್ಕರೆ ಕಾಯಿವ ಮಾರಾಂತ ಗೆಲ್ಪ ಜುಗಳಿ ಸೋಮಶೇಖರ ನಾಯಕರ ಬಸವಪ್ಪ ನಾಯಕ ರವರು
16. ಬರಸಿಕೊಟ್ಟ ಭೂಸ್ವಾಸ್ತಿ ಸರ್ವಮಾನ್ಯದ ಗ್ರಾಮದಾನ ಪಟ್ಟಿದ ಕ್ರಮವೆಂತೆಂದರೆ ಅದಾಗಿ ಸಂಸ್ಥಾನದ ಕಲ್ಯಾಣವಾ
17. ಗಬೇಕೆಂದು ಶ್ರೀದೇವರ ದೀಪಾರಾಧನೆ ದೇವಸ್ಥಾನದ ಶೇವೆ ಸಾರೋಧಾರವಾಗಿ ನಡವ ಬಗ್ಗೆ ಕೊಗಳಿ ವೇಂಟಿ
18. ಕೆಸಲುವ ಕೊಟ್ಟೂರ ಶೀಮಯೋಳಗಣ ಕುಂದೂರಪಟ್ಟಡಿ ಹರಿಕೆ ಬಳಿಯ ಬಸಾಪುರದ ಗ್ರಾಮವನ್ನು ದಾನಾ
19. . . ರಾಪೂರವಕದಿಂದ ಸರ್ವಮಾನ್ಯವಾಗಿ ಕೊಟ್ಟು ಇದ್ದೇವೆ ಆ ಗ್ರಾಮ ಧಿ ನಿಕ್ಷೇಪ
20. ಜಲತರು ಪಾಪಾಣ ಅಕ್ಷೀಣ ಆಗಾಮಿ ಸಿದ್ಧಿ ಸಾಧ್ಯಗಳೆಂಬ ಅಪ್ಪಭೋಗ ಕುಲಸ್ವಾಮ್ಯ
21. ವನು ಅಗುಮಾಡಿಕೊಂಡು ಸುಖದಲ್ಲಿ ಅನುಭವಿಸಿಕೊಂಡು ಶ್ರೀ ದೇವರ ದೀಪಾರಾಧನೆ ದೇವಸ್ಥಾನ
22. ನದ ಸೇವೆಯನ್ನು ಸಾರೋದ್ಧಾರವಾಗಿ ನಡೆಸಿಕೊಂಡು ಚಿರಕಾಲ ಕಲ್ಯಾಣವನ್ನು ಹಾರೈಸಿಕೊಂಡಿರಬೇಕೆಂದು
23. ಬರಸಿಕೊಟ್ಟ ಭೂಸ್ವಾಸ್ತಿ ಸರ್ವಮಾನ್ಯದ ಗ್ರಾಮದಾನ ಪಟ್ಟಿಪು || ಸ್ವದತ್ತಾ ದ್ವಿಗುಣಂ ಪುಂಜ್ಯಂ ಪರದತ್ತಾನು ಪಾಲನಂ ||
24. ಪರದತ್ತಾಪಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಪಲಂ ಭವೇತು || ೧ || ದಾನ ಪಾಲನಯೋರ್ಮಧ್ಯೆ ದಾನಾಭೇಯೋನ ಪಾಲನಃ || ದಾ
25. ನಾತ್ಸರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂಪದಂ || ೨ || ಶೂರ

Translation.

L. 1.

Śrī Śārada-Chandramaulīśvara

LL. 2-11.

To Śrī Sachchidānanda-bhārati-svāmi, born from the hands of Abhinava Narasimhabhārati-svāmi, chief of Paramahansa-parivrājakāchāryas, expert in pada, vākya and pramāṇa, etc. (as in LL. 1-10 of No. 41 up to dweller on the banks of the Tungabhadra :), worshipper of the lotus feet of Vidyāśankara,

(A seal with the letters Śrī Basava inside.)

LL. 12-16.

(Verse in praise of Śambhu): Be it well. In the prosperous year 1707 of the Śalivāhana era, the cyclic year Viśvāvasu, on the 6th lunar day of the bright half

of Mārgasīra, the illustrious mahānāyakāchārya, champion over the nāyakas who break their word, protector of those who take refuge under him, defeater of those who fight with him, Jugālī Sōmaśēkhara Nāyaka's (son) Basavappa Nāyaka granted this charter of the gift of the landed estate consisting of a village free from imposts:—

In order that good fortune might attend the State we have bestowed with pouring of water as sarvamānya the village Khasāpura situated in Harike-bālī, Kundūr-paṭṭāḍi of Koṭṭūr-sīme of Kogaḷe-vēṇṭe that the illuminations and services both for the deities worshipped in the Matt and in the temples (in the Matt enclosure) might continue for ever. You may enjoy in peace the eight-fold powers of possession including treasure on the surface and underground, etc., and pray long for our prosperity.

This is the charter of the gift of land granting a village tax-free.

Imprecatory verses (svadattāḍ dviguṇam, etc., and dāna-pālanyōr madhye, etc.)

Note.

This is also a paper sannad in the Śrīngēri Matt and records the gift to the Śrīngēri guru Sachchidānanda Bhārati (1770-1814) disciple of Abhinava Narasimha Bhārati, of the village Khasāpura of Kundūr-paṭṭāḍi and Harike-bālī in Koṭṭūr-sīme of Kogaḷe-vēṇṭheya as a sarvamānya to provide for lamps and services in the Matt temples. The titles applied to the donee are the same as those of the previous number.

The donor is named Basavappa Nāyaka, son of Sōmaśēkharanāyaka, chief of Jugālī. The titles applied to him viz: mahānāyakā-chārya, punisher of nāyakas who break their word, protector of refugees and conqueror of opponents show that he must have been a Bēḍa in caste like the pālegārs of Chitaldrug. Nothing is however known about who these chiefs were and where they lived.

The date of the grant Ś 1707 Viśvāvasu Mār. śu. 6 corresponds to 7th December, 1785 A.D., a Wednesday.

The record has two seals, one at the beginning with the legend Śrī Basava and one at the end which has some word ending with Śūra (See M.A.R. 1916, P. 70).

The village granted Khasāpura is said to be situated in Koṭṭūr-sīme and Kundūr-paṭṭāḍi. Koṭṭūr is evidently the headquarters of Koṭṭūr taluk in Bellāri District. Kundūr is a village in the Honnālī Taluk of Shimoga District. The donor must have been ruling somewhere to the north-west of Mysore State.

MYSORE DISTRICT.

CHAMARAJNAGAR TALUK.

36

At the village Santemarahalli in the Hobli of Santemarahalli, on a slab in the land of Basappa situated near the *Musāfirkhāna*.

Size $1\frac{1}{2}' \times 1\frac{1}{2}'$.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕಿನ ಶಾಸನಗಳು.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಸಂತೆಮರಹಳ್ಳಿ ಹೋಬಳಿ ಕಸಬಾ ಗ್ರಾಮದ ಮುಸಾಫರಖಾನೆ ಬಳಿ ಬಸಪ್ಪನ ಹೊಲದಲ್ಲರುವ ಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ $1\frac{1}{2}' \times 1\frac{1}{2}'$

- | | | |
|------------------------|--|------------------|
| 1. ಬಸವ | | 4. ಹೋಯ್ತು ಹೋಯ್ತು |
| 2. ಮಾದೇಶ್ವರ | | 5. ಅರೆತರೆನೋವು |
| 3. ನಂಜುಂಡೇಶ್ವರ ಪ್ರಸನ್ನ | | 6. ನಾಲ್ಕರಜ್ವರ |

Translation.

Basava: Mâdêśvara: May Nanjundêśvara be pleased: it has departed: it has departed: Headache (are-tale-nôvu) and intermittent fever (Nâlkara-jvara).

Note.

This inscription engraved on a slab in modern Kannada language and characters of the present day is an instance of the methods used by ignorant and superstitious villagers as a remedy for certain diseases which are common among them and are difficult to be cured. A village doctor in Santemarahalli promises to cure the people of the above species of headache and fever if the patients worship the above slab with offerings of cocoanut, presents of money, etc., and drink the water used in washing the slab. He also administers to them the juice of a herb the name of which he keeps secret. On account of the efficacy of the herb and also the strong faith which the patients have in the doctor, some cures are occasionally effected and the doctor gets a name and some money also.

At the village Edûr, near Santemarahalli, on a stone standing in the land of Sankarasetti to the west of Jânipurada-katte.

Size $3\frac{1}{2}' \times 1\frac{1}{2}'$.

Kannada language and characters.

ಅದೇ ಸಂತಮರಳ್ಳಿ ಗ್ರಾಮದಳಿ ಜಾನಿಪುರದ ಕಟ್ಟಿಗೆ ಪಶ್ಚಿಮ ಎಡೂರು ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಶಂಕರಶೆಟ್ಟಿ ಹೊಂದಲ್ಲ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲನಲ್ಲ.

ಪ್ರಮಾಣ $3\frac{1}{2}' \times 1\frac{1}{2}'$

ಮುಂಭಾಗ.

1. ಶ್ರೀ
2. ಶುಕ್ಲಸಂವತ್ಸರದ ಶ್ರಾವಣ
3. ಬಂಗರಮಂ ಎಡೆವೂರು ನಾಗಂಜಿ
4. ನಡೆಸಿಯಂಜಿ ಬಲ್ಲುವಡೆಸಿಯಂ
5. ಣ ಅಯ್ಯಮಲೆಯಂಜಿ ದೇಸಿಯಂಜಿ
6. ಮೋಟಗವುಡ ಮಲಪ್ಪಗವುಡಯವರು
7. ಅಜುಪ್ರಜೆಗವುಡಗಲು ದೇವಲಂ
8. ಗದೇವರಿಗೆ ಕೊಟ್ಟ ಪೊಲೆಯ ಕ್ರಮ
9. ವೆಂತೆಂದಡೆ ನಂಮ ಎಡೆವೂರು ಧೂ
10. ಮಿವೂಳಗೆ ಆ ದೇವಲಂಗದೇವರ
11. ಕೆಟೆಯ ಕಟ್ಟಿಸಿದ ಕೆಟೆಯ ನಹ
12. ಆ ಕೆಟೆಯ ಕೀಳೇರಿ ಯಲ ಯಿ

13. ಂನೂಜು ಮಂಜನು ಕೊಡಗೆಯಾ

14. ಗಿ ಬಿಟ್ಟೆವು ಆ ಕೊಡಗೆಯ
15. ಹೊಲಕ್ಕೆ ಕಲ್ಲನೆಡ್ಡಿಕೊಡು
16. ವೆವು ಈ ಅರ್ತ್ಯಕ್ಕೆ ನಾ
17. ವೆಲ್ಲರೂ ಸರುಚಿಯಂ

ಹಿಂಭಾಗ

18. ದಂ ಪೊಡಂಬಟ್ಟುಕೊಟ್ಟ ಪೋಲೆ ಅಯ್ಯ
19. ನಬರಹ ಗವುಡಗಲ ಪೊಪ್ಪ
20. ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀದೇಸಿನಾತ
21. ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀ
22. ದೇಸಿನಾತ ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀಸಂ
23. ಕರದೇವರು|| ಮಲ್ಲೋಜನ ಮಗನು
24. ದೊಡ್ಡೋಜನ ಬರಹ||

Transliteration.

1. śrī
2. Śukla-samvatsarada Śrāvaṇa
3. ba || Maṇi Edevūru Nāgaṃṇa-
4. na Dēsiyaṃṇa Balluva Dēsiyaṃ-
5. ṇa Ayya Maleyaṇana Dēsiyaṃṇa
6. Mōtagavuda Malappagavuda yivaru
7. āru prajegavudugaḷu Dēvalim-
8. ga-dēvarige koṭṭa vōleya krama-
9. vemtemdaḍe naṃṇa Edevūra bhū-
10. mivolaḡe ā Dēvalingadēvara
11. kereya kattisida kereya | saha
12. ā kereya kīleriyali yi-
13. ṃṇūru maṃṇanu koḍage-yā-

14. gi biṭṭevu â-koḍageya
15. holakke kalla neḍsi koḍu-
16. vevu yi artthakke nâ-
17. vellarû saruchiyim-
18. daṃ voḍaṃ baṭṭukōṭṭa vōle
Ayya-
19. na baraha gavudagaḷa voppa
20. śrī Dēsinâta śrī Dēsinâta
21. śrī Dēsinâta śrī Dēsinâta śrī
22. Dēsinâta śrī Dēsinâta śrī Saṃ-
23. karadēvaru || Mallôjana maganu
24. Doḍḍôjana baraha. '

Translation.

Good fortune. On Tuesday, 11th lunar day of the dark half of Śrāvaṇa in the year Śukla, the following six praje-gauḍus of Eḍevur, Nāgaṇṇa's (son?) Dēsiyaṇṇa, Balluva Dēsiyaṇṇa, Ayya, Maleyaṇṇa's Dēsiyaṇṇa, Mōtagauḍa and Mallappagaḍa have granted the following *vōle* (charter) to Dēvalingadēvar:—For having built a tank named Dēvalingadēvara-kere in our village Eḍevūr, we have given away as koḍagi, a plot of land of the area of 100 *maṇṇus*, behind the lower bund (kiḷēri) of the said tank (to Dēvalingadēvar). We shall set up a stone in the above koḍagi land (to mark the gift). To this we have all agreed voluntarily and granted this *vōle*.

The writing of Ayya. The signature of the gauḍus:—Śrī Dēsinātha: Śrī Dēsinātha: Śrī Dēsinātha: Śrī Dēsinātha: Śrī Śankaradēvaru: The writing of Doḍḍōja, son of Mallōja.

Note.

This records the grant of some land to one Dēvalinga-dēvaru (who was probably a Lingāyat priest from his name) for having built a tank at the village Eḍevūr, same as Eḍūr, in which this inscription is found. The donors were the *praje-gauḍus* of the village. They got this inscription slab set up.

No date in terms of the Śaka era is given. From the nature, and the paleography of the record, it is probable that the grant belongs to the end of the 14th century and that the date given, *viz.*, Śukla sam. Śrāvaṇa ba. 11 Mam. may correspond to Tuesday 17th August 1389.

As is common in several inscriptions, the donors have affixed the names of the local deities Dēsināthadēvaru and Śankaradēvaru for their signatures. One of the donors named Ayya wrote the grant and got it engraved by a sculptor named Doḍḍōja. No king is named in the grant.

38

At the village Basavaṭṭi in the same hobli, on a slab set up near the Īśvara temple. [Plate XXIV.]

Size 4' × 4'.

Old Kannada language and characters.

ಅದೇ ಸಂತೆಮರಳಿ ಹೋಬಳಿ ಬಸವಟ್ಟಿ ಗ್ರಾಮದ ಈಶ್ವರ ದೇವಸ್ಥಾನದ ಬಳಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4' × 4'.

ಹಳಗನ್ನಡಕ್ಕರ ಮತ್ತು ಛಾಪೆ.

1. ಸ್ವಸ್ತಿ ಸಕನ್ಯ ಪಕಾಲಾತೀತ ಸಂವತ್ಸರ ಸತಂಗಳಿ
2. ಬೊನೂಟ ಇಪ್ಪತ್ತೆರಡನೆ ವರಿಷ ಪ್ರವರ್ತಿಸೆ ಶ್ರೀಪುರು [ಷದೇ]
3. ವಜ್ರಮೃದಿ ಪ್ರಿಧುವೀಕೊಡ್ಕಣಿ ವಮ್ಮ ಧಮ್ಮ ಮಹಾ [ರಾ]

STONE INSCRIPTION OF THE GANGA KING SRIPURUSHA.



(No. 38--p 236.)

4. ಜಾಧಿರಾಜ ಪರಮೇಶ್ವರಂ ಪ್ರಿಥುವೀರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಮಿರತ
5. ಇವನಪುರದೊಳಿಬ್ಬ ಪಾಪಮಾನಮಾದಿತ್ಯವಾರಂ ನೂರ್ಯ್ಯ
6. ಗ್ರಹಣದೊಳು ಅಮೈಯಪಳ್ಯ ಕುಟುಪಟ್ಟಯೊಳೆ ಕಲ
7. ಪಟ್ಟೊಡೆಯ ಕುಟುಂಬ ಗಾವುಣ್ಣಂಗೆಂ ಕಟಕಯಗಂ ಬಿಟ್ಟಿರದುಗ್ಗಂಡು
8. ಗಂಮಣ್ಣ ದೆಹಿಯೊಕ್ಕಲೆರಾ ಕಾಲಕ್ಕಂಕುಟುಂಬದೆಹಿ
9. ಯೆಂ ಪರಿಹಾರಂ ಬಿಟ್ಟರಾ|| ಈತೆಹಿಯ ಕೊಣ್ಣ ವಬ್ಬಾರಣಾ
10. ಸಿಯುವಂಬನದಿಯುವಂಕವಿರೆ ಯುವನ ವಿಡಬ್ರಹ್ಮತಿಯ
11. ನುಣ್ಣೊಡ್|| ಕಲಪಟ್ಟೊಡೆಯರ ಬಿ
12. ಟ್ವರ್ ದುಗ್ಗುನೈ ವಿನ್ನಕಮ್ಮಾರ್ ಯ್ಯ . . .
13. ನ್ತುಗೆ ಯ್ತು ಕನ್ನೆಳ ಕಿರ್ಪಾಳಿ ?
14. ಗೆಯ್ಯ ದತ್ತಮಂ ಕೊಟ್ಟರಾ||
15. ಕಳ್ಳರೆನ್ನದೆ ಈಸುವಾರೆಲ್ಲೊರಂ

Transliteration.

1. svasti Sakanripa-kâlâtita-samvatsara- [satamga]ê-]
2. lûnûra irppatteradane varisha pravarttise Śrîpuru [shadê]-
3. -va-permânâdi Prithuvî-konguṇivarmma dharmma-mahâ [râ]-
4. jâdhirâja paramêśvaram prithivîrâjyam geyyuttamire Ta-
5. lavanapuradoḷ ildu Pausa-mâsam Âdityavâram sûryya-
6. grahanadoḷu Arimmeleyapalli Kuripattiyole Kali-
7. patṭodeya Kurimbagâvundamgam Katakayagam bitteraduggamdu-
8. gam mannadereyokkal ellâ-kâlakkam kurimbadere-
9. yam parihâram biṭṭar | î-tereya koṇḍavar b-Bârâṇâ-
10. siyuvam basadiyuvam kavileyuvan alida brahmâtiya-
11. n unḍôn || Kalipatṭodeyara bi-
12. ṭṭar Duggunya Visvakarmamâryya. .
13. ndu geydu kanteli kiḷvâlara?
14. geydu dattamam koṭṭar ||
15. kaḷvarennade isuvâr ellôrum

Translation.

Be it well. During the year 722 after the time of the Śaka king, while Śrîpurushadêva-permânâdi Prithuvi-konganivarma dharmamahârâjâdhirâja-paramêśvara was ruling the earth :—

Residing in Talavanapura he granted during the month of Pushya, on a Sunday with solar eclipse for all times free from imposts, taxes on 2 khaṇḍugas of land bestowed on Kalipatṭodeya Kurimbagâvunḍa and Katakaya who were dwelling in the sheep-pen (kuripattî) of Arimmeleyapalli and also kurimbadere (taxes on shepherds). He who collects this tax will be guilty of the sin of slaying Brahmans and

destroying Benares, *basadis* (Jain temples) and tawny cows. Kalipaṭṭodeyar granted and Viśvakarmāchārya of Dugguni wrote this and made a gift of it.

Without stealing all should give (the taxes above named).

Note.

This inscription is important as it is one of the earliest inscriptions on stone of the Ganga kings. There is only one such dated inscription of the Ganga king Śrīpurusha published in P. 36, M.A.R. 1918 which is dated Ś 710 or 788 A. D. The present grant is dated S' 722. No cyclic year is given. The only details of dating found are the month Pausha, the week-day Sunday and the solar eclipse. During the year Ś 722, the new moonday of Pausha corresponds to January 17, 801 A. D. on which day the tithi of Amāvāsya began $21\frac{1}{2}$ ghaṭikas after sun-rise. But no solar eclipse is found to occur on that day according to Svami Kannu Pille's Ephemeris. This detail might have been added to make the occasion appear more sacred.

The only year close to this date in which all the details regarding month, tithi and solar eclipse agree is S' 712. In this year Pushya ba 30 falls on Sunday 9th January A. D. 791 and a solar eclipse occurs on the same date. But the word "Irppatteraḍane" in l-2 cannot be read or interpreted as meaning 12.

Taking the date Jan. 17, 801 as the date of the grant, this would extend the date of Śrīpurusha to 801 A. D. and make him a contemporary to some extent of the Râshtrakûṭa king Gôvinda III 794-814. According to Rice, Śrīpurusha's successor Śivanîâra Saigoṭṭa came to the throne in the latter part of the 8th century (Mysore and Coorg from the Inscriptions, P. 40). Jeaveau Dubreil in his early History of the Dekhan merely gives 788 A. D. as the date of Śrīpurusha.

Regarding the other details furnished in the present grant we find that Talavanapura or Talakâḍ was the capital of the Gangas in the reign of Śrīpurusha. A plot of land of the sowing capacity of 2 khaṇḍugas seems to have been granted free of taxes to Kalipaṭṭodeya Kuṛimbagâvuṇḍa and Kaṭakaya. They were also granted the *kuṛimbadeṛe* of the village, *viz.*, the tax on shepherds. The former was a kuṛimbagâvuṇḍa or headman of the kuṛumbas (shepherds). His proper name Kalipaṭṭodeya occurs in line 11 of the grant. That a tax was imposed even in these early times (801 A. D.) on the shepherds is clear from this grant.

The village in which the land was situated is called Armmeleyapalli. This village is probably the same as Ambale, a village in Yelandur Taluk, a few miles off from Basavaṭṭi, the place of find of the present inscription.

The reason for the grant is not clearly given in the record. The donees were the heads of kuṛihaṭṭi or the part of the village where sheep were kept and probably on account of this office they are granted the land and remission of taxes.

As the destruction of Basadis or Jaina temples is included in the imprecatory sentence in this grant as a great sin along with the slaying of cows and Brahmans, etc., it is probable that the author of the inscription was either a Jaina or had great reverence for the Jaina religion.

Viśvakarmāchārya is named as the engraver of the grant but the lines referring to him, *viz.*, 12-14 are very corrupt and the meaning is far from clear.

The letters belong to the end of 8th century or beginning of 9th century. At

Paleography.

the end of lines 2 and 3, some letters are effaced and in line 1 the letters *satamgaḷe* are very faintly carved and cannot be clearly made out. The letter *lū* at the beginning of line 2 looks almost like *mū*. Moreover *elū-nūṛa* is written in place of *elū-nūṛa*.

An elephant is carved in the lower part of the inscription probably to indicate that it is a Ganga record. It is usual to find a cow or calf in the beginning of a grant and occasionally below a grant also but an elephant is rarely found below a grant. Owing to the insertion of this elephant and the poor engraving of lines 11-14, it is difficult to make out the full sense of the last portion of the record.

39

At the same village Basavatti, on an oil-mill in the land of Mādappa.

Kannada language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಸಂತಮರಳ್ಳಿ ಹೋಬಳಿ ಬಸವಟ್ಟಿ ಗ್ರಾಮದ ಮಾದಪ್ಪನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲುಗಾಣ.

ನುತ್ನ ೪ತೆ ಪ್ರಮಾಣ 3' × 6".

ಎಡಭಾಗ

1. ಸ್ವಸ್ತಿಶ್ರೀವೀರನಾ
2. ರಸಿಂಹದೇವರಸರು
3. ಪುಠುವೀರಾಜ್ಯಂಗೈ
4. ಯುಕ್ತಿರಲು ವಿಷು
5. ಸಂವತ್ಸರದ ಆ
6. ಪದ ಸು ೩ ಸುದ
7. ಲು ಧನೇಟ್ಟಿ
8. ಯ ನಲ್ಲರದ
9. ಹರತಿಗವುಡ

10. ನ ಮಗ ಕೇತ
11. ಗವುಡನ ಮ
12. ಗ ಹರಗವುಡ
13. ನ ಮರಾಹಲ್ಯ
14. ಮಲ್ಲಕಾರ್ಜು
15. ನ ದೇವರಿಗೆ ೨
16. ಕಿದ ಗಾಣ ಎಡೆ
17. ಯೂರ ಮಾದಿ ಕಾ
18. ಏನ ಧಮ್ಮ

Transliteration.

1. svasti srî Vîranâ-	10. na maga Kêta-
2. rasimhadêvarasaru	11. gavuḍana ma-
3. pruthuvîrâjyaṃ gai-	12. ga Haragavuḍa-
4. yyuttiralu Dātu-	13. na Marâbhalya
5. saṃvatsarada Â-	14. Mallikârju-
6. shâḍa su 3 suda	15. na dêvarige i-
7. lu Bhaseṭṭi-	16. kida gâṇa Eḍe-
8. ya Nallurada	17. yûra Mâdikâ-
9. Haratigavuḍa-	18. ḷana dharimma

Translation.

Be it well. While the illustrious Vîra Nârasimha-dêvarasar was ruling the earth, on Friday, 3rd lunar day of Âshâḍha in the year Vishu, an oil-mill was set up for the service of the god Mallikârjuna in the village Marahaḷli belonging to (or constructed by) Haragaḍa, son of Kêtagaḍa who is the son of Haratigaḍa of the village Bhaseṭṭiya Nallûr. This is the charity of Mâdikâḷa of Eḍeyûr.

Note.

This records the setting up of an oil-mill in the village Basavaṭṭi called Bhaseṭṭi-Nallûr, the income of which was to be used for services in the temple of Mallikârjuna of Marahaḷli (same as Sante Marahalli), about two miles off from Basavaṭṭi. The donor is said to be Mâdikâḷa of the village Eḍeyûr (same as Eḍur, about 3 miles off from Basavaṭṭi).

The date of the record is not given in terms of the Śaka era. It is given as Friday 3rd lunar day of the bright half of Âshâḍha in the year Vishu during the reign of the Hoysala king Vîra Nârasimhadêvarasar. From the nature of the characters used the Nârasimhadêvarasar of this record may probably be Nârasimha II. The date will then correspond to 23rd July 1221, a Friday, taking the solar month corresponding.

40

At the village Telanûr in the same hobli, on the *toraṇagamba* (stone gateway) in front of the Mahankâḷi-amma temple.

Kannada language and characters.

ಅವೇ ಹೋಬಳಿ ತೆಳನೂರು ಗ್ರಾಮದ ಮಹಂಕಾಳಿ ಅಮ್ಮನವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ತೋರಣಗಂಬದಲ್ಲಿರುವ ಶಾಸನ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಂಡಲೇಶ್ವರ ಅರಿಯ ವಿಧಾಡ ಭಾ
2. ಜೆಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ ಚತುಸ್ಸಮುದ್ರಾಧಿಪತಿ ಶ್ರೀಮನ್ ಮ
3. ಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಬುಕ್ಕರಾಯ
4. ನ ಕುಮಾರ ಹರಿಹರರಾಯನು ಪ್ರಿಥ್ವಿರಾಜ್ಯಂಗೇಲುತ್ರಿದ್ಧೃ

5. ಲ್ಲಿ ಶಕನಕಾಲ ೧೩೧೦ ವರುಷಸಂದ ವಿಭವ ಸಂವತ್ಸರದ ಚ
6. ಯತ್ರ ಬ ೧೦ ಗು ತೆಳ್ಳನೂರ ಮಹಂಕಾಳಿ ದೇವಿಗೆ ಅಕ್ಕಸಾಲೆ ಸೋ
7. ಮೋಜನ ಮಗ ಕಾಲ್ಕೋಜನು ನಿಲ್ವಿದ ಕಲ್ಲತೋರಣ ಶ್ರಿ ಶ್ರಿ ಶ್ರಿ

Transliteration.

1. svasti śrīman mahāmamḍalēśvara ari[râ]ya vibhāḍa bhā-
2. shege-tappuva-rāyaragamḍa chatuṣ-samudrādhīpati śrīman ma-
3. hārājādhīrāja rājaparamēśvara śrī Vira Bukkarāya-
4. na kumāra Harihararāyanu prithvirājyaṃgeuttirdda-
5. lli Śakanakāla 1310 varuṣa samḍa Vibhava-samvatsarada Cha-
6. yitra ba 10 Gu Teḷḷanūra Mahamkāli-dēvige akkasāle Sô-
7. mōjana maga Kālkōjanu nīlsida kallatōraṇa śrī śrī śrī.

Note.

This records the setting up of the stone gateway (*kalla-tōraṇa*) by Kālkōja, son of Akkasāle (goldsmith) Sômōja, for the temple of the goddess Mahamkāli in the village Teḷḷanūr during the reign of the Vijayanagar king Harihararāya II.

It is dated Ś 1310 Vibhava sam. Chai. ba. 10 Gu. The date falls within the reign of Harihara II and corresponds to April 2, A.D. 1388, a Thursday.

41

At the same village Teḷḷanūr, on a slab lying on the tank-bund.

Size 5' × 3'.

Kannada language and characters.

ಅದೇ ತೆಳ್ಳನೂರು ಗ್ರಾಮದ ಊರಕೆರೆಯ ಏರಿಯಮೇಲೆ ಬಿದ್ದಿರುವ ಕಲ್ಲನ್ನಲಿ.

ಪ್ರಮಾಣ 5' × 3'.

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. ಸ್ವಸ್ತಿ ಸಮಧಿಗತ ಪಂಚ ಮ 2. ಹಾ ಶಬ್ದ ಮಹಾ ವಣ್ಣಳೇಸ್ವರಂ 3. ದ್ವಾರಾವತೀಪುರ ಪರಮೇಸ್ವರಯಾ 4. ದವ ಕುಳಾಂಬರ ದ್ವಮಣಿ ಸಮ್ನ 5. ಕೃತೂದಾಮಣಿ ಮಲಪರೋಳ್ಳಣ್ಣ 6. ಅವನೀಸೇತ್ಯಾದಿ ನಾಮಾವಳೀಸರಪ್ಪ 7. ಶ್ರೀಮನ್ಯ ಹಾಮಣ್ಣಳೇಸ್ವರಂ ಶ್ರಿಭು 8. ವನಮಲ್ಲ ತಳಕಾಡು ಗಂಗವಾಡಿ 9. ನೋಂಬವಾಡಿ ಕೊಂಗುನಂಗಲಿನ | <ol style="list-style-type: none"> 10. ವಾಸೆ ಯುತ್ಸಂಗಿ ಹಾನುಂಗ ಲೆಣ್ಣಿ 11. ಭುಜಬಳ ವೀರಗಂಗ ಜಗದೇಕಮಲ್ಲ 12. ಶ್ರೀನಾರಸಿಂಗಹೊಯ್ಸಳ ದೇವರುಪ್ರಿಧಿ 13. ವೀ ರಾಯ್ಕುಂಗೈಯುತ್ತಿರೆ ಸ್ವಸ್ತಿ ಸಕವರಿ 14. ಪಂ ಸ ೧೦೦೦೬ ವರಿಷ ಹೋದಿಂ 15. ಬಳಕ ವಿರೋಧಿ ಸಂವತ್ಸರದ ಕನ್ನೆ ಮಾ 16. ಸ ಕೃಷ್ಣ ಪಕ್ಷದ ಅಷ್ಟಮಿ ಸೋಮವಾ 17. ರ ತೆಳ್ಳನೂರ ಮಸ್ತಿಯು ವಿಸ್ವಕರ್ಮ ಕೊಂಗು 18. ಣಿಯರ ಮಾಯಣಾಚಾರಿಯ ಮಗಂ ಕೇತಾಚಾರಿ. |
|---|--|

Transliteration.

1. svasti samadhigata-pañcha-ma-	12. śrī Nārasimha Hoysala dēvaru
2. hāsabda mahāmaṇḍalēsvaraṃ	prithi-
3. Dvārāvātipura-paramēsvara Yā-	13. virāyamaṃ geyuttire svasti Sakavari-
4. davakuḷāmbara-dyumaṇi samya-	14. shaṇi sa 100099 varisha hōḍim
5. ktva-chūdāmaṇi Malaparolgaṇḍa	15. baḷika Virōdhisaṃvatsarada
6. avanīsētyādi nāmāvali-sarappa	Kanne-mā-
7. śrīman mahāmaṇḍalēsvaraṃ Tribhu-	16. sa kṛishṇapakshada aṣṭami
8. vanamalla Talakāḍu Gangavāḍi	Sōmavā-
9. Nolaṃbavāḍi Kongu Naṃgali Bana-	17. ra Teḷḷanūra māstiyu Viśvakarma
10. vāse Yutsaṃgi Hānumgalgoṃṇḍa	Kongu-
11. bhujabala Viragaṃga Jagadēka-	18. ṇiyara Māyaṇāchāriya magam
malla	Kētāchāri

Note.

This records the death of a woman as *māsti* during the reign of the king Jagadēkamalla Nārasimha Hoysaladēvar, possessed of the titles, obtainer of the band of five musical instruments, mahāmaṇḍalēsvara, supreme lord of Dvārāvātipura, a sun to the firmament that is the Yādava race, crest-jewel of righteousness, lord over Malepas, Tribhuvanamalla, conqueror of Talakāḍu, Gangavāḍi, Nolaṃbavāḍi, Kongu, Naṃgali, Banavase, Uchchangi (written here as Utsaṃgi), and Hanungal and bhujabala-viragaṃga. Māsti or mahāsati is a woman who immolates herself on the death of her husband usually by being burnt on his funeral pyre. In this record, the *māsti* is not named but is simply called the Māsti of Teḷḷanūr (the village Teḷḷanūr in which the stone is set up). The date too is not properly given. We find in lines 13-16 “after the Śaka year 100099 (S’ 1099) in the year Virōdhi, on Monday the 8th lunar day of the dark half of Kanne-māsa.” What happened on this day, whether it is the death of the Māsti or the setting up of the stone record, is not stated. After this we find the words the Māsti of Teḷḷanūr and after that the name Kētāchāri, son of Viśvakarma Konguṇiyara Māyaṇāchāri. Whether Kētāchāri is the husband of the Māsti or whether he is her son who set up the inscription stone in her memory or whether he is merely the engraver who carved the inscription cannot be definitely determined. The last alternative seems to be the most probable.

Regarding the date, we find S’ 1099 is Hēvilāmbi. The first Virōdhi coming after this is S’ 1151. The date Virōdhi sam. Kanne ba. 8 corresponds to 12th September 1229 A.D. a Wednesday and not Monday as stated in the record. But perhaps the week-day is wrongly spelt as Sōmavāra in place of Saumya-vāra. This date falls within the reign of Nārasimha II, son of Ballāḷa II, who conquered the fort of Uchchangi, one of the titles used in the epigraph for Nārasimha being

conqueror of Uchchangi. What was the necessity for mentioning the year Ś 1099 when later we have the date Virôdhi, Ś 1151 ? Probably the first date denotes the date of the death of the mâsti and the second the date of the inscribing of the record.

42

On a vîragal near the tank in the same village Telanûr.

Size 2'-6" × 2'-0".

Kannada language and characters.

ಅದೇ ಗ್ರಾಮದ ಕೆರೆಯಬಳಿ ವಿರಗಲ್ಲಿನಮೇಲೆ.

ಪ್ರಮಾಣ 2'-6"×2'-0".

- | | |
|------------------------------|----------------------------|
| 1. ತೆನಳನೂರ ಕೊಂಗುಣಿಗರ ಕಾಳಾವುಂ | 9. ಕಡ್ಗ ಬಸಿದು ಬಿಟ್ಟು . . . |
| 2. ಡನ ಮಗ ಮಂಚಗಾವುಂಡನ | 10. |
| 3. ಇಯಂ ಮದ್ದಗಾವುಂಡನ ಮಗ | 11. |
| 4. ಮಾಚಗಾವುಂಡನುಂ ತೆನಳ | 12. |
| 5. ಪುರ ನೋಮಗಾವುಂಡನಮಗಂ | 13. ಗಳಾಗಿ ಒನ್ನು ಚಾಮು |
| 6. ಬಮ್ಮಗಾವುಂಡನುಂ ಹೊರ | 14. ಇ ಪುರದ ಕೆರೆಯಮೂ |
| 7. ಮೂಡತಂ ದಟ್ಟಿ ಗಾವುಂಡು | 15. ಡಣ ತೂಂಬನು ದೇವಗ್ಗೇಬಿ |
| 8. ಗಳು ಮೆಟ್ಟಿ ಕಟಡಾರಿಯವ . | 16. ಟ್ಟನ |

Note.

This inscription is full of lacunæ in lines 7, 9, 10 and 11 owing to the letters being quite worn out and thus become illegible. It seems to record the gift of some rent-free land to Katâchâri by certain gaudas of Tenalavûr, named Mâchagâvavunḍa, son of Maddagâvunḍa, son-in-law of Manchagâvunḍa, son of Kongunigara? Kâlgâvunḍa, and Bamma-gâvunḍa, son of Sômagâvunḍa; and Mûletamdatṭigâvunḍa. It also records the gift of the eastern weir of the tank at Châmunḍapura for the services of some deity (not named).

No date is given nor is the reigning king named in the record. The characters seem to belong to 10th century. The meaning of lines 9-12 cannot be clearly understood.

43

On a broken slab near a well by the side of the tank-bund at the same village Telanûr.

Size 4' × 3'.

Kannada language and characters.

ಅದೇ ತೆಳನೂರು ಗ್ರಾಮದ ಬಾವಿಯ ಕಟ್ಟೆಬಳಿಯಿರುವ ದೊಡ್ಡ ತುಂಡು ಕಲ್ಲಿನಲ್ಲಿ.

1. ಶಾಶನ
2. ಮೂಗೂರ ನೀಮೆಯ ಒಳಗಣ ತೆಳ

3. ನು ಇಕ್ಕಿ ಆ ಪಲಕ್ಕಿಯ ಉಂಬಳಿಗೆ ಕೊಟ್ಟವಾಗಿ ಆತ್ತೆಳನೂರ
4. ಗ್ರಾಮಗಳು ಚತುಸ್ವೀಮೆಯ ಪೊಳಗಣ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲ ಪಾಷಾಣ
5. ಆಗಾಮಿನಿಧ ಸಾಧ್ಯಗಳೆಂಬ ಅಷ್ಟಭೋಗತೇಜ ಸ್ವಾಮ್ಯಗಳನು ನಿಮಮ
6. ಪಪುತ್ರ ಪಾರಂಪರೆಯಾಗಿ ಆ ಚಂದ್ರಾರ್ಕ ಸ್ಥಾಯಿಗಳಾಗಿ ಸುಖದಿಂ
7. ಅನುಭವಿಸಿಕೊಂಡು ಬರುವುದು ಬ್ರಹ್ಮಾದಾಯ ಸರ್ವಮಾನ್ಯ
8. ಸ್ತಾನಮಾನ್ಯಗಳನು ಪೂರ್ವ ಮರ್ಯಾದೆಯಲ್ಲಿ ನಡೆಸಿ ಬಹಿರಿ ಎಂದು ಕೊಟ್ಟ ಸಿರಾಶಾಸನ ಸ್ಮದತ್ತಾ ದ್ವಿಗುಣಂ ಪುಣ್ಯಂ ಪರದತ್ತಾ
9. ನು ಪಾಲನಂ ಪ[ರ]ದತ್ತಾ ಪಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಟಲಂ ಧವೇತ್ ಶ್ರೀರಾಮಚಂದ್ರ.

Note.

This is a fragmentary record, the top portion having disappeared. Some letters at the end of lines 1, 2 and 3 are also lost. As it is, the record seems to register the grant of the village Telanûr in Mûgûr-sîme as *pallakki-umbali* (gift of land for the maintenance of a palanquin) to some one whose name is lost. All the rights of land such as treasures underground, etc., were transferred to the donee but the previous gifts to Brahmans and temples are required to be maintained by the terms of the grant. The usual imprecatory stanza is found at the end. After this comes the signature Râmachandra. No date nor the name of the ruling king is given but the signature probably indicates one of the early Âravidu kings at Vijayanagar whose favourite deity was the god Râmachandra of Penugonḍa. The characters too belong to about the same period (end of 16th century A.D.).

44

On another broken slab in the parapet wall of the same well.

Kannada language and writing.

ಅದೇ ತೆಳನೂರು ಗ್ರಾಮದ ಕೆರೆಯಬಳಿ ದಾವಿಯ ಕಟ್ಟಿಗೆ ಸೇರಿಸಿರುವ ತುಂಡುಕಲ್ಲು.

ಅಕ್ಷರವಿರುವ ಕಲ್ಲಿನ ಪ್ರಮಾಣ 3' × 2½'.

ಮೇಲ್ಭಾಗ ಒಡೆದುಹೋಗಿದೆ.

1. ಂ ಡಗಾಣದೆ
2. ಪಾರಾದೊಳಾದಿ
3. ಪುರ ಸುಂಕನಕಿತವಾ
4. ವರು ಕವಿಲೆಯು ಮನವಿದವರು.
5. ಟಿ ಯೋಳ್ ಪುಟ್ಟುವರ್ ಇದಂ ಮಿಕ್ಕನಡವಂ ಮುತ್ತರನನೊಯಿ . . .
6. ವಿ:ಕೊಮಾರಗದ್ವಾಣದ ದಣ್ಣ ಪಂತೆಱುವ

Note.

This inscription is very fragmentary, the top and a side of the slab being broken and lost. It seems to record the gift of certain taxes such as oil-mill tax, customs duties in some village to some one. It is interesting to find that in addition to the usual imprecation of the violaters of the grant incurring the sin of slaughtering

cows, the record also contains a provision for the levy of a fine of a Komāra gadyāṇa from those who interfere with the grant. This had to be paid to one Muttarāna Sōyi . . . For Komāra-gadyāṇa, see E. C. XI. Inter. p. 9.

No date is given. The characters seem to belong to 13th century.

45

On the *balipīṭha* of Śambhulingêśvara temple in the same village Tēlanūr.

Kannada language and characters.

ಅದೇ ಗ್ರಾಮದ ಶಂಭುಲಿಂಗೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಬಲಿಪೀಠದಲ್ಲಿ ಕೆತ್ತಿರುವುದು.

1. ಕೆಳನೂರು
2. ಕೆಂಗೋಜನು ಗೆಯ
3. ದ ಕಲ್ಲು.

Note.

This merely records the setting up of the above *balipīṭha* (a slab on which food offerings are placed by temple priests for minor deities) by Kengōja of Tēlanur, a stone carver.

The characters seem to belong to 18th century.

46

At the village Ummattūr in the hobli of Ummattūr, on a slab set up in the land of Chaudimādana Rāchasetṭi.

Size 5' × 2'.

Kannada language and characters.

ಉಮ್ಮತ್ತೂರು ಹೋಬಳಿ ಕನಕಾ ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಚವಡಿಮಾದನ ರಾಚೆಟ್ಟಿ ಹೊಲದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5' × 2'.

- | | |
|---|--|
| 1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ರವೇ . . | 16. ಆ ಗ್ರಾಮಕ್ಕೆ ಸಲುವ ಚತುಸ್ರೀಮೆಯೊಳಗುಳ ಗದೆ |
| 2. ಕೃನಗರಾ | 17. ಬೆದಲು ಸುಂಕ ಸುವರ್ನಾದಾಯ ಕಾಡಾರಂಧನೀ |
| 3. ಸ್ವಸ್ತಿ | 18. ರಾರಂಧ ತೋಟ ತುಡಿಗೆ |
| 4. ಶಾಲಿವಾಹನಶಕ ವರ್ಷ ೧೫೧೦ ನಂದವ | 19. ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲಪಾಷಾಣ ಅಕ್ಷೀಣ ಅಗಾಮಿ |
| 5. ತಮಾನಕ್ಕೆ ಸಲುವ ಸರ್ವಧಾರಿ ಸಂವತ್ಸರದ | 20. ಸಿದ್ಧಸಾಧ್ಯಂಗಗಳೆಂಬ ಅಪ್ಪಭೋಗ ತೇಜಸ್ವಾಮ್ಯ |
| 6. ಫಾಲ್ಗುನ ಬಹುಲ ೫ | 21. ಮಾಡಿ ಅಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿ |
| 7. . . . ರಾಜ ಪರಮೇಶ್ವರ | 22. ಅನುಭವಿಸಿಕೊಂಡು ಬಹದುಯೆಂದುಕೊಟ್ಟು |
| 8. ಕಟಪತಿ ಮಹಾರಾಯರು ಪ್ರಿಥ್ವಿರಾಜ್ಯಂಗೈವಲ್ಲ. | 23. ಸ್ಥಾನಮಾನ್ಯ ಪೂರ್ವಕವಾಗಿ |
| 9. ಮಹಾದೇವ ದೇವೇಶ್ವರ. | 24. |
| 10. . . . ಭುಜಂಗೇಶ್ವರ ದೇವರ ಅಂಗಭೋಗ | 25. |
| 11. ದೇವಪ್ಪಗಾಡರ ಮಕ್ಕಳು | 26. |
| 12. ಕಾಲಾಂತರಕ್ಕೆ ಪೇಡೆಯರು ಕೊಟ್ಟ ಗ್ರಾಮದ ಶಿರಾ | 27. . . ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂವಾ ಯೋಹರೇತ [ವ] |
| 13. ಸಾಸನದ ಕ್ರಮಪಂತೆಂದರೆ ಉಂಮತ್ತೂರ ಗ್ರಾಮಕ್ಕೆ | 28. ಸುಂಧರಾಂ ಪಟ್ಟಿವರ್ಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಣುಯಾಂ |
| 14. ಸಲುವ ಕಾಲುವಳಿ ಪುರ ಕೊಲ್ಲಗಾಂಡನಪುರವೆಂಬ | 29. ಜಾಯತೇ ಕ್ರಿಮಿ \|\| |
| 15. ಗ್ರಾಮ ಧನು ಸರ್ವಮಾನ್ಯವಾಗಿ ಕೊಟ್ಟವಾಗಿ | |

Note.

This inscription is full of lacunæ owing to the letters being quite worn out and not easily legible. It is dated S' 1510 Sarvadhâri sam. Phâl. ba. 5 which corresponds to 25th February 1589, a Tuesday. But the details of the date are not clearly legible in ll '4 and 5.

The record belongs to the reign of the Vijayanagar king Venkaṭapatirâya (I) (1586-1615). It registers the grant of the village Kollagaunḍanapura, a hamlet (kâlualî) of the village Ummattûr, free of taxes for the services in the temple of god Bhujangêśvara in Ummattûr. The donor is named Kâlâmtaka-voḍeyar, son ? of Dêvappagauda, who was probably a subordinate under the Vijayanagar king.

The usual imprecatory verse about the punishment to those who confiscate a land, etc., is found at the end of the grant.

47

At the village Dêmaḷli in the hobli of Ummattûr, on a slab set up in the land of Virappana Mâdappa to the north.

Size 4' × 3'.

Kannaḍa language and characters.

ಅದೇ ಉಸ್ತುತ್ಕಾರ ಹೋಬಳಿ ದೇವುಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರ ಪೀಠಪ್ಪನ
ಮಾದಪ್ಪನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4' × 3'

1. ಂ ಯೇಶ್ವರ ಸಂವತ್ಸರದ ಆಶ್ವಯುಜ ಸು ೧೦ ರ ಶ್ರೀ
2. ಂ ಸಾಳುವ ಗೋವಿಂದ ರಜ ಆಯ್ಯನವರು
3. ಂ ರ ಸಿಂಹಸ್ಥಾನದ ಪುರಹರ ಭುಜಂಗೇಶ್ವರದೇವರಿಗೆ
4. ಂ ಮತೂರು ಸ್ತಳದ ಬಾಗುಳಿಯ ಪುರುಷನು ಸರ್ವಮಾನ್ಯವಾಗಿ
5. ಂ ಯೇ ಪುರಕೆ ಸಲುವಗದೆ ಬೆದಲು ತಲುಡು
6. ಕೆಟಿ
7. ಂ ಮಲಗ
8. ದುಕೊಂ
9. ಬಟ ಪುರ ಇಮಟಕ್ಕೆ.

Note.

Several letters in lines 6-9 of this record are quite worn out and are illegible. It records the gift of the village Bâguḷi, free of taxes and with all rights for services in the temple of Bhujangêśvara of the village Ummattûr by Sâluva Gôvindarâja Ayya. The donor was a minister under Kṛishṇarâya (1509-1529), king of Vijayanagar, and was the ruler of Ummattûr, Terakaṇâmbi and other districts to the south of Mysore. (See M. A. R. 1931, p. 150, for Gôvindarâja.)

The date of the record is given as the 10th lunar day of the bright half of Āsvayuja in the year Īśvara. The only year Īśvara associated with Gōvindarāja is 1517, and the date is therefore probably equivalent to 24th September 1517.

48

MADDUR TALUK.

At Rayasettipura, in the hobli of Koppa, on a slab to the east of the Sômêśvara temple (Mandya Taluk 62 revised).

Size 4'-8" × 3'.

Kannada language and characters.

ಮದ್ದೂರು ತಾಲ್ಲೂಕಿನ ಶಾಸನಗಳು.

ಕೊಪ್ಪದ ಹೊಬ್ಬಳ ರಾಯಶೆಟ್ಟಿಪುರದ ಸೋಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಪೂರ್ವಕ್ಕೆ ನಿಂತಿರುವ ಕಲ್ಲಿನಮೇಲೆ
(ಮಂಡ್ಯ ತಾಲ್ಲೂಕು 62ನೆಯ ಶಾಸನದ ತಿದ್ದುಪಡಿ).

ಪ್ರಮಾಣ 4'-3" × 3'

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಮೂ
2. ಲಸ್ತಂಬಾಯ ಸಂಧವೆ || ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ನು ಮಹಾ ಮಹಮನಪ್ಪ ಶ್ರೀ ಕೃಷ್ಣಾಸ ಪುರವರಾಧೀಸ್ವರಂ
3. ಪಾರ್ವತೀವಲ್ಲಭಂ ಭಕ್ತೋದ್ಧೂತದಸಭುಜ ಪಂಚವಕ್ತ್ರ ಪರಮೇಶ್ವರನ ಪೋಲಗದ ಭೃಂಗೀಶ
4. ಚಂಡೀಸ ಮುಕ್ತವಾದ ಸಾಲೋಕ್ಯ ಸಾಮೀಪ್ಯ ಸಾರೂಪ್ಯ ಸಾಗುಬ್ಜ ಕದವಿಯಂಪ
5. ಡದ ದೇವಲೋಕದ ದೇವಗಣಂಗಳು ವೀರಭದ್ರ ವೀರಸೋಮನಾಥ ದೇವರ ಪ್ರಸ್ತವಂ
6. ಗಳ || ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ನು ಮಹಾಮಂಡ [ಳೇ] ಸ್ವರಂ ತಳಕಾಡು ಗಂಗವಾಡಿ ನೋಣಂಬವಾಡಿ ಬಸವಾಸೆ
7. ಪುಚಂಗಿ ಕೊಂಗು ನಂಗುಲ ಗೊಂಡ ವೀರ ಬುಜಬಲ ವೀರಗಂಗನಸಹಾಯನೂರ ಸನಿವಾರನಿ
8. ದಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ನಿಸಂಕಪ್ರತಾಪ ಹೊಯಿಸಳ ವೀರಬಲ್ಲಾಳು ದೇವ ದೋರನಮು
9. ದ್ರದ ನೆರೆಬೀದಿನಲ ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂಗೈಯುತ್ತಮಿರೆ ಸಕವರಿಸದ
10. ಸಕವರಿಸ ೧೦೦೭ ವಿಶ್ವಾವಸವತ್ಸರದ | ಚಿತ್ರಸು | ೧ | ಮಂಗಳ ಕೆಜೆ ಗೋಡೆನಾಡಬಿದಿರಕೋ
11. ಚೆಯ ಮಲ್ಲೆಯ ನಾಯಕ ಸೋಮಯನಾಯಕ ರಂಮ ಹಳೆಯ ನಿವ ಪುರವಾಗಿ ಭಕ್ತ
12. ರಿಗೆ ಧಾರಾಪೂರ್ವಕಂಮಾಡಿ ಕೊಟ್ಟಧರ್ಮವನು ಮಾದಯನಾಯಕ ಬಲುಹಿಂದನಿವ [ಪುರವ]
13. ನುಬಿಡದಡೆ ವೀರಮಲಯ್ಯ ಕುತ್ತಿಕೊ [೦] ಡು ನಾಲ್ಕು ನೀಮಯ ಕಲ್ಲಕಂದು ವಾದಯನಾಯ [ಕನ]
14. ಕಯ್ಯಲನಿವಪುರವಕೊಂಡು ಸೋಮನಾಥಪುರವಾಗಿ ಮಾಡಿದರು || ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ನುಮ
15. ಹಾಮಂಡಳೇಸ್ವರಂ ಪ್ರಿಥ್ವಿವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜಂ ದ್ವಾರಾವತಿಪುರವರಾಧಿ
16. ಸ್ವರಂ ಯಾದವಕುಳಾಂಬರದ್ಯುಮಣಿ ಸರ್ವಜ್ಞ ಚೂಡಾಮಣಿ ಮರೇರಾಜರಾಜಮಲ
17. ಪರೋಳುಗಂಡ ಗಿರಿದುರ್ಗಮಲ್ಲ ಕದನಪ್ರಚಂಡ ಸನಿವಾರನಿದ್ದಿ ಚಲದಂಕರಾಮಮಗರರಾಜ್ಯ
18. ನಿರ್ಮೂಳ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯ ಪಾಂಡ್ಯರಾಜ್ಯ ಸ್ಥಾಪನಾಚಾರ್ಯನಿಸಂಕಪ್ರತಾಪ
19. ಚಕ್ರವರ್ತಿ ಹೊಯಿಸಳವೀರಸೋಮೇಶ್ವರದೇವರಸು ಕಣನೂರಲ್ಲ ಸುಖದಿ ರಾಜ್ಯಂಗೈಯು
20. ತ್ತಮಿರೆ ಸಕವರ್ಷದ ೧೦೭೩ (?) ಸಾಧಾರಣ ಸವತ್ಸರದ ಚೈತ್ರಸುಧ | ೫ | ಮಂಗ ! ಮಾಡಿದ ಅನಂ
21. ಪ್ಯಾತ ಮಹಾಗಣಂಗಳು ವೀರಭದ್ರದೇವರ ಮುಖ್ಯರಾದ ವೀರಸೋಮನಾಥಪುರದವಿತ್ತಿ
22. ಮಂತರು ಸೋಮನಾಥದೇವರ ವಿತ್ತಿಸ್ತಾನಾಪತಿಮಾಡಿರಾಜಗರುಗಳಿಗೆ ವಿತ್ತಿ ೧ಕೆಜೆಗೇ
23. ವಾಲ್ಯಕೆಯವನು ಯಿಕ್ಕುವನಲ್ಲ | ಸರಸ್ವತದ ಬಸವದೇವಂಗೆ ವಿತ್ತಿ ೨ ನೀಲಕಂಠದೇವಂಗೆ ೨

24. ತ್ರಿ ಽ ಸೇನಬೋಮಸಿದ್ಧಯ್ಯಗೆ ವ್ರಿತ್ತಿ ಽ ಅಪ್ಪೆಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಽ ನಾರಿದೇವನ ಕುಮಾರ ಮಾದಯ್ಯ
 25. ಗೆ ವ್ರಿತ್ತಿ ಽ ಸಂಧುದೇವಂಗೆವ್ರಿತ್ತಿ ಽ ವುತ್ತುಮಾಂಗದ ಮಲ್ಲದೇವಂಗೆವ್ರಿತ್ತಿ ಽ ಬಸ
 26. ವಿದೇವನಕಲೆಯಂಗೆ ವ್ರಿತ್ತಿ ಽ ಹರದಯ್ಯನಮಗ ಮುತ್ತಗೆ ಕೆಡೆಯನೋಮಯ್ಯ
 27. ಗೆ ವ್ರಿತ್ತಿ ಽ ಬೈಚವೈಯಮಗಕುಂಬಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಽ ವಿರಟಯ್ಯನಮಗ ಕೇತಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಽ
 28. ತಾನೇಸ್ವರಚಾಮಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಽ ಕಿಳಕಿಯನೋಮಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಽ ಹೆಂದಡೆ
 29. ಂಯ್ಯನವಾರಯ್ಯ ಪ್ರಮಥಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಽ ಅಚಯ್ಯನವೀರಯ್ಯಗೆ ವ್ರಿತ್ತಿ ಽ
 30. ನೀಲಕಂಠದೇವನಮಗ ಚಾಮಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ಽ ಪಟ್ಟಯ್ಯತಿಪ್ಪಯ್ಯಂಗೆ ಅರ್ಧ
 31. ಕಠಾರಸಂಧುದೇವ ಅರ್ಧ ಮಲ್ಲಯ್ಯನಮಗ ಮೋಟಯ್ಯವ್ರಿತ್ತಿ ಽ ಚೆನ್ನಡೋಜ ಅರ್ಧವಿತ್ತಿ
 32. ಸಂಕಯ್ಯನಮಗದೊಡವಾರಯ್ಯ ವ್ರಿತ್ತಿ ಽ ಜಡೆಯಮಲ್ಲಯ್ಯ ಅರ್ಧಸಂಗಮದೇವರಮಾ
 33. ದಯ್ಯಗೆವ್ರಿತ್ತಿ ಽ ಪಾಡುವಮಲ್ಲಯ್ಯನಾಯಕ ಅರ್ಧ ಮಲಕಿಳಕಿಯ ನೋಮಯ್ಯಅರ್ಧ
 34. ಪೋತಯ್ಯನಮಗ ಮಾದಯ್ಯ ಅರ್ಧ ಮಲ್ಲಯ್ಯನಮಗ ಕಲ್ಲಯ್ಯನು ವೀರಯ್ಯನ ವಿತಿಸಿ
 35. ಚಾಕರಸಗೆ ಅರ್ಧ ಮಣ ಕೆಪೆಯ ಕೇತಯ್ಯನಮಗ ಅಚಯ್ಯನು ಬಮಯ್ಯನಮಗ ಕೇತ
 36. ಯ್ಯನು ವ್ರಿತ್ತಿ ಽ ನುಸರಿ ಆಗಿ ಹಚಿಕೊಂಬರು ಬಲ್ಲಯ್ಯನ ನೋವಂಣಗೆ ವ್ರಿತ್ತಿ ಽ ದಡೊ
 37. ಳಗೆವ್ರಿತ್ತಿ ಅರ್ಧ ಅಕ್ಕಸಾಲೆ ಮರೋಜನಮಗ ನೋಮಯ್ಯ ರಾಮಯ್ಯಂಗೆವ್ರಿತ್ತಿ ಽ ಬಾಚೆಯಗೆ
 38. ಕಠಾರದ ಸಂಧುದೇವಗೆ ಮತಂ ಅರ್ಧ ತವರದ ಮಾರಿಸೆಟ್ಟಿಯಮಗಲು ಚಂಗಣವೆಮಾದ
 39. ಪ್ಪೆಗೆ ವ್ರಿತ್ತಿ ಽ ಮೊಡ್ಡಮಾರಯ್ಯಗೆ ಮತ್ತಅರ್ಧ ಅನುತ್ತವ್ರಿತ್ತಿ ೩೪ ಯೇವ್ರಿತ್ತಿಯನುವ್ರಿತ್ತಿವಂ
 40. ತರ ಹೆಂಣು ಮಕ್ಕಳು ಹೆಂಡಿರು ತೊತ್ತಿನಮಕ್ಕಳು ಧಕ್ಕರಾಗಿ ಅನುಭವಿಸುವರು || ಯೇ
 41. ಧರ್ಮವನು ಪ್ರತಿಪಾಳಿಸದೆ ಅನುಕೂಲನಾದವನು ಬಾಣರಾನಿಯಲಿ ನಾಯರಕವಿಲೆಯನು ದಿವ್ಯತಪೋಧನರ
 42. ನು ಕೊಂಡಪಾಪದಿಹೋಹರು || ಸ್ವದತಂ ಪರದತಂ ವಾ ಯೋಹರೇತಿವನುಂಧರ ಪಪ್ಪಿರೈರುಸಹಸ್ರಾಣಿ ವ್ರಿಷ್ಣಾ
 ಯಾಂಜಾ
 43. ಯತಕ್ರಮಿ ||

Transliteration.

1. namas tumga-siras-tumga-chandra-châmarâ-chârave trailôkya-nagarâram-bha-mû-
2. la-stambâya Sambhavê ' svasti śrīmanṇu mahâmahamanappa śrī Kailâsa-puravarâdhisvaram
3. Pârvvatî-vallabham bhasmôdhûlita-dasa-bhuja-panchavaktra-paramêsva-rana vîlagada Bhriṃgîśa
4. Chamûśa-mukya-vâda sâlôkya-sâmîpya sârûpya-sâyujya-padaviyam pa-
5. dâda Dêvalôkâda dêvaganamgaḷu Virabhadra Virasômanâthadêvara prastavam-
6. gaḷa || svasti śrīmanu mahâmanṇḍa [lê] svaram Talakâḍu Gamgavâdî Nonambavâdî Banavâse
7. Uchamgi Komgu Namguli-gomḍa vîra bujabala vîragamgan asabâyasûtra Sanivâra-si-
8. di giridurgamalla nisamka-pratâpa Hoyisaḷa Vîra Ballâḷu-dêva Dôrasamu-
9. drada nele-bîḍinali sukha-samkathâ-vinôdadinṇ râjyam-geyuttamire Saka-varisada
10. Sakavarisa 1107 Visvâva[su]-saṇṇ vatsarada | Chaitra su | 1 | Magaḷa | Keregôḍe-nâḍa Bidirakô-

11. tēya Malleya-nāyaka Sōmēyanāyaka tamma haliya Sivapuravāgi bhakta-
12. rige dhārāpūrvakamīnādi koṭṭa dharmavanu Māḍeyanāyaka baluhimda
Siva [purava]-
13. nu biḍadaḍe Vīra Mallayya kutti-ko [m] ḍu nālku-sīmeya kalla kaṁḍu
Māḍeyanāya [kana]
14. kayyalu Sivapurava koṁḍu Sōmanātha-puravāgi māḍidaru || svasti śrī-
manu ma-
15. hāmaṁḍalēsvaraṁ prithvivallabham mahārājādhirājam Dvārāvati-pura-
varādhi-
16. svaraṁ Yādava-kuḷāmbara-dyumaṇi sarvajñachūḍāmaṇi malerājarāja
mala-
17. paroḷugaṁḍa giriduggamalla kadanaprachamḍa Sanivārasiddi chaladaṁka¹
Rāma Magararājya-
18. nirmūḷa Chōḷurājya-pratishtāchāryya Pāṁḍyarājya-sthāpanāchāryya
nisaṁkapratāpa-
19. chakravarti Hoyisaḷa Vīra Sōmēsava-dēvarasu Kaṁṇanūralli sukhadi
rājyaṁgeyvu-
20. ttamire Sakavarshada 1173 Sādhāraṇa-savatsarada Chaitra sudha¹ 5 -
Maṁga¹ māḍida asaṁ-
21. khyāta-mahāgaṇaṁgaḷu Virabhadra-dēvaru mukhyarāda Vīra-Sōmanātha-
purada vritti-
22. maṁtaru Sōmanātha-dēvara vritti stānāpati Mādirāja-garugaḷige vritti 1
kerege dē-
23. vālyake yivanu yikkuvanalla¹ Karastaḷada Basavidēvaṁge vritti 2 Nila-
kaṁṭha-dēvaṁge vri-
24. tti 2 sēnabōva Siddhayage vritti 2 Appeyyaṁge vritti 2 Nāridēvana
kumāra Mādayya-
25. ge vritti 2 Saṁbhudēvaṁge vritti 1 Vuttamāṁgada Malladēvage vritti 1
Basa-
26. vidēvana Kalleyaṁge vritti 1 Haradayana maga Muttagekereya Sōmayya-
27. ge vritti 1 Baichavveya maga Kuṁbayyaṁge vritti 1 Virāṭayana maga
Kētayyaṁge vritti 1
28. Tānēsvara Chāmayyaṁge vritti 1 Kiḷakiya Sōmayyaṁge vritti 1 Hem-
daḍe Si-
29. ṁgayana Mārayya Pramathayyaṁge vritti 1 Āchayyaṇa Virayyage
vritti 1
30. Nīlakamṭha-dēvana maga Chāmayyaṁge vritti 1 Paṭṭayya Tippayyaṁge
arddha
31. Kaṭhāra Saṁbhudēva ardda Mallayyana maga Mōṭayya vritti 1 Chavu-
ḍōja arddha-vritti

32. Samkayyana maga Doḍamârayya vritti 1 Jaḍeya Mallayya arddha Saṅga-madêvara Mâ-
33. dayyage vritti 1 Pâḍuva Mallaya-nâyaka arddha Malikilakiya Sômayya arddha
34. Pôtayyana maga Mâdayya arddha Mallayyana maga Kallayyanu Virayyana viti sari
35. Châkarasage arddha Maṇakereya Kêtayyana maga Âchayyanu Bamayyana maga Kêta-
36. yyanu vritti 1 nu sari âgi hachi kombaru Ballayyana Sôvampage vritti 1 daṛo-
37. lage vritti arddha akkasâle Mallôjana maga Sômayya Râmayyange vritti 1 Bâchayage
38. Kathârada Saṃbhudêvage matam arddha Tavarada Mârisetṭiya magalu Chamganave Mâda-
39. vvege vritti 1 Doḍḍa-Mârayyage matta arddha antu vritti 34 yî-vrittianu vrittivam-
40. tara hemṇu-makkaḷu hemḍiru tottina makkaḷu bhaktarâgi anubhavisuvaru^h yî-
41. dharmavanu pratipâlisade anukûlanâdavanu Bâṇarâsiyali sâyira-kavileyanu divya-tapôdhanara-
42. nu komda pâpadi hôharu || sva-datam paradatam vâ yô harêti vasumdahra shasṭir-varusha-sahasrâṇi vrishtâyâm jâ-
43. yate krimi ||

Translation.

LL. (1-6.)

Praise of Śambhu: Be it well. In the court of the highly glorious lord of Kailâsapura, the husband of Pârvati, Paramêśvara, possessed of 10 arms and five faces, besmeared with ashes :—Praise of Bhṛingîśa, Chaṇḍîśa and other gods (*dêvagaṇaṅga*) of celestial regions (*dêvalôka*) who attained the position of seeing God always, being near him always, possessing a similar form, and being united with him in body,—and Vîrabhadra and Vîra-Sômanâthadêvar:—

Be it well. While the illustrious mahâmandalêśvara, capturer of Talakâḍu, Gangavâḍi, Noṇambavâḍi, Banavase, Vuchangi, Kongu and Nanguli, highly valiant Vîraganga, unassisted warrior, Śanivârasiddhi, Giridurgamalla, *nissanka-pratâpa* (of undoubted prowess), Hoyisaḷa Vîraballâlu-dêva was ruling the kingdom in the capital of Dôrasamudra in peace and wisdom:—

On Tuesday the 1st Lunar day of the bright half of Chaitra of the year Viśvâvasu, Śaka year 1107, Malleyanâyaka and Sômeyanâyaka of Pidirakôte in Keregôde-naḍ made their village as a Śivapura and granted it with pouring of water to the Bhaktas (lit: devotees: means Lingayets).

Mâdeyanâyaka forcibly obstructed the Śivapura (seized the lands of the Śivapura himself depriving the Bhaktas of their possessions of land). Thereupon Viramalayya pierced himself and went to the four boundary stones and took back the Śivapura from the hands of Mâdeya-nâyaka and converted it into a Sômanâthapura (dedicated the village to God Sômanâtha) and granted vrittis.

Be it well. While Hoyisala Vîra-Somêśvaradêvarasu, the illustrious mahâmaṇḍalêśvara, favourite of the earth, king of kings, lord of the excellent city of Dvârâvatîpura, a sun to the firmament that is the Yâdava race, crest-jewel of the all-knowing, king over Male chieftains, champion over Malepas, giridurgamalla, terrible in war, Śānivârasiddhi, a Râma in moving battle, uprooter of the Magara kingdom, establisher of the Chôla kingdom, establisher of the Pândya kingdom, and nissanka-pratâpa-chakravarti was ruling in peace at Kaṇṇanûr :—

In the Śâka year 1173, the year Sâdhârâṇa, on Tuesday the 5th lunar day of the bright half of Chaitra was created the Vîrasômanâthapura for innumerable *mahâjanas* such as Vîrabhadradêvaru. The holders of the vrittis in the Vîra Sômanâthapura are :

One vritti for the god Sômanâthadêvaru : to be held by the sthânapati (chief trustee) Mâdirâja-guru : he need not pay for the maintenance of the tank or temple :—two vrittis each for Basavidêva of Karasthala, Nilakanṭhadêva and the sênabôva Siddhayya—two vrittis for Appayya—two vrittis for Nâridêva's son Mâdayya—one vritti for Śambhudêva—one vritti for Malladêva of Vuttamânga :—one vritti for Basavidêva's (son) Kalleya :—one vritti for Haradayya's son Sômayya of Muttagekere : one vritti for Baichavve's son Kumbayya—one vritti for Viratayya's son Kêtayya :—one vritti for Tânêśvara Châmayya : one vritti for Sômayya of Kilaki, one vritti for Hemdaḍe Singayya's Mârayya Pramathayya : one vritti for Âchayya's (son) Virayya—one vritti for Nilakanṭhadêva's son Châmayya : half vritti for Paṭṭayya Tippayya : half vritti for Kaṭhâra Śambhudêva : one vritti for Mallayya's son Môṭayya : half vritti for Chaudôja : one vritti for Sankayya's son Doḍa Mârayya : half vritti for Jaḍeya Mallayya : one vritti for Mâdayya (son of) Sangamadêvaru : half vritti for Sômayya of Mali Kilaki : half vritti for Pôtayya's son Mâdayya : Mallayya's son Kallayya will divide with Virayya (?) in equal shares one vritti : half vritti for Pâḍuva Mallayyanâyaka : half vritti for Châkarasa : Âchayya, son of Kêtayya of Maṇakere and Bamayya's son Kêtayya will take one vritti in equal shares : half vritti for Ballayya's son Sôvaṇṇa.

Goldsmith Mallôja's son Sômayya Râmayya will take one vritti : another half vritti will be apportioned to Bâchaya and Kaṭhârada Śambhudêva : one vritti is assigned to Tavarada Marisetti's daughter Changanave : Mâdavve : another half vritti is given to Doḍa Mârayya : Altogether 34 vrittis. These vrittis will descend from the holders of the vrittis, to their daughters, wives and maidservants' children who are Bhaktas (Lingayets).

He who does not carry out this charity and is opposed to it will incur the sin of killing a thousand tawny cows and good ascetics in Benares. He who confiscates land given by oneself or by others is born as a worm in ordure for a thousand years.

Note.

This inscription was originally published in E. C. III as No. 62 of Mandya Taluk consisting of 30 lines. The remaining 13 lines have been now copied and the whole inscription revised and republished.

The record consists of two grants issued at different times connected with the village Bidirakôte in Keregôdnâd which is about a mile from Râyasettipura. Keregôde is also a few miles off from Bidirakôte. The first of the grants is dated S' 1107 Viśvâvasu sam. Chai. śu. 1 Man. which corresponds to April 2, 1185, a Tuesday, and belongs to the reign of the Hoysala king Vira Ballâla II (1173-1220 A.D.). It registers the gift of the village Bidirakôte in Keregôde-nâd by Malleya Nâyaka and Sômeyanâyaka as a Śivapura for certain members of the Viraśaiva or Lingâyet sect. Śivapura is the name given to a village granted for the priests and lay members of the Viraśaiva sect corresponding to Brahmapura or agrahâra granted to Brahmans.

The village thus granted seems to have been later on seized by one Mâdeya Nâyaka who refused to allow it for the use of the Viraśaivas. It was recovered however by one Vira Mallayya and granted again to Viraśaivas in the name of Sômanâthapura, denoting a village granted for the service of God Sômanatha (or Sômêśvara in Râyasettipura). He seems to have practised self-torture (*kuttikoṇḍu*) and walked to the four boundaries of the village. The exact significance of this is not clear. But anyhow his action forced Mâdeyanâyaka to hand over the village Biṭṭadakôte and a fresh grant was issued dividing it into 34 vṛittis and giving them to various Viraśaivas including women. This second grant is dated S' 1173 Sâdhârâṇa Sam. Chai. śu. 5 Man. corresponding to Tuesday 28th March 1251 (the lunar year Virôdhikṛit had already set in by this date but the solar year Sâdhârâṇa still remained in the reign of the Hoysala king Sômêśvara.

An interesting feature of the grant is that the lands should be inherited by the female heirs such as daughters, wives and even sons of maid-servants (*tottina-makkaḷu*) provided they were *bhaktas* (of the Viraśaiva sect).

The usual imprecation is found at the end of the grant.

At the village Kaudle, in the same hobli of Koppa, on a slab standing near the entrance to the village (Mandya Taluk 114 revised).

Size 5'-6" × 2'-0"

ಅದೇ ಕೊಪ್ಪದ ಹೋಬಳಿ ಕೌಡ್ಲೆ ಗ್ರಾಮದ ಹೆಬ್ಬಾಗಲುಬಳಿ ಇರುವ ಕಲ್ಲಿನಲ್ಲಿ (ಮಂಡ್ಯ 114ನೆಯ ಶಾಸನದ ತಿದ್ದುಪಡಿ).

ಪ್ರಮಾಣ 5'—6" × 1'-3"

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋ
2. ಕೃನಗರಾರಂಧ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ ಸ್ವಸ್ತಿ ಶ್ರೀವಿಜಯಾಭ್ಯು
3. ದಯ ಶಾಲೀವಾಹನಶಕವರ್ಷ ೧೫೮೫ ಸಂದು ವರ್ತಮಾನವಾದ ಶೋಭ
4. ಕೃತುಸಾವತ್ಸರದ ಅಪಾದಶುದ್ಧ ದ್ವಾದಶಿ ಸೋಮವಾರ ಪುಣ್ಯಕಾಲದ
5. ಲು ಕಾವೇರೀ ಮಧ್ಯವರ್ತಿಯಾದ ಶ್ರೀರಂಗಪಟ್ಟಣವೆಂಬ ಗೌತಮಕ್ಷೇತ್ರದಲ್ಲಿ ರಂಗ
6. ನಾಥಸ್ವಾಮಿ ಚರಣಾರವಿಂದ ಸಂನಿಧಿಯಲ್ಲಿ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ
7. ಪರಮೇಶ್ವರ ರಾಜ ಶ್ರೀವೀರಪ್ರತಾಪ ಬಿರುದಂತೆಂಬರ ಗಂಡ ಧರಣೀವರಾಹಬಿ
8. ರುದನಾನಾವರ್ನ ಮಕುಟಮಂಡಲಕರಗಂಡ ದೇವರಾಜವೊಡೆಯರಕು
9. ಮಾರದೇವರಾಜ ಮಹೀಪಾಲಕರು ಶ್ರೀರಂಗಪಟ್ಟಣ ಸಿಂಹಾಸನಾಧೀಶ್ವರರಾಗಿ ಸು
10. ಖದಿಂ ಪೃಥ್ವೀರಾಜ್ಯಂಗೈಯುತತಾಳುಮಾಡಿದಂಥಾ ಕೌಡಲಯೆಂಬಗ್ರಾಮ
11. ಕೈ ಪ್ರತಿನಾಮಧೇಯವಾದ ದೇವರಾಜಪುರವೆಂಬ ಅಗ್ರಹಾರದ ಶಿರಾಶಾಸ
12. ನದ ಕೃಮವೆಂತೆಂದರೆ ಯೀದಿನದಲ್ಲು ಅತ್ತೇಯಗೋತ್ರದ ಅಶ್ವಲಾಯನ
13. ಸೂತ್ರದ ರುಕುಶಾಪೆಯ ಚಾಮರಾಜವೊಡೆಯರ ಪೌತ್ರರಾದ ದೇವರಾಜ
14. ವೊಡೆಯರ ಪುತ್ರರಾದ ದೇವರಾಜ ಮಹೀಪಾಲಕರು ತಾವು ತಮಗೆ ವಿ
15. ಕ್ರಮಾರ್ಜಿತವಾಗಿ ಬಂದ ಕೆಳಲಿನಾಡಿನ ಮದ್ದೂರಿಂಬಗ್ರಾಮಕ್ಕೆ ಸಲುವಕಾ.
16. ಡ್ಲೆ ಗ್ರಾಮ ಯಿದಕ್ಕೆ ಉಪಗ್ರಾಮ ನಾಗನಹಳ್ಳಿಗ್ರಾಮ ಕರಡಿಕೊಪ್ಪಲು ಗ್ರಾಮ ಕೋಡಿನಕೊಪ್ಪ
17. ಗ್ರಾಮ ಕೀಲಾರಗ್ರಾಮ ಉಮರಹಳ್ಳಿಗ್ರಾಮ ಯಲ್ಲಾಪುರಗ್ರಾಮ ಯೀಲರಲು
18. ಪಗ್ರಾಮಸಹವಾಗಿ ಮೂವತ್ತಾರು ವೃತ್ತಿಗಳಾಗಿ ಪರಿಚ್ಛೇದವಂ ಮಾಡಿ ದೇವ
19. ರಾಜಪುರವೆಂಬ ಅಗ್ರಹಾರವೆಂದೂ ನಾನಾಗೋತ್ರ ನಾನಾಸೂತ್ರದ ನಾನಾಶಾಖೆಗಳ
20. ಸಕಲ ಶಾಸ್ತ್ರ ಪ್ರವೀಣರಾದ ಪಾತ್ರಧೂತರಾದ ಬ್ರಾಹ್ಮಣೋತ್ತಮರಿಗೆ ಕುದಿನದಲುನಿರು
21. ಪಾಧಿಕ ಸರ್ವಮಾನ್ಯವಾಗಿ ದಾನಮಾನ್ಯವಾಗಿ ಉಭಯಕಾವೇರಿ ತೀರದಲಿ ಸಹಿರಂಜೋ
22. ದಕದಾನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ನಮಗೆಲಕ್ಷ್ಮೀ ನಾರಾಯಣನುಸುಪ್ರಸನ್ನನಾಗಲಯೆಂ
23. ದುನಂಮ ಪಿತ್ತಾದಿನಮಸ್ತ ಪಿತೃಗಳಿಗೂ ಅಕ್ಷಯಪುಣ್ಯಲೋಕಾಪಾಪ್ತಿಯಾಗಲಯೆಂ
24. ದು ಕೃಷ್ಣಾರ್ಪಣಬುದ್ಧಿಯಿಂದ ನಿಮಗೆಧಾರೆಯೆನರೆದು ಕೊಟ್ಟವಾಗಿ
25. ಯೀಗ್ರಾಮಗಳನು ನೀವು ನಿಮ್ಮಪುತ್ರಪೌತ್ರ ಪಾರಂಪರೆಯಾಗಿ ಆಚಂದ್ರಾಕ್ಷ
26. ಸ್ಥಾಯಿಗಳಾಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಸುಖದಿಂ ಅನುಭವಿಸಿ ಬರುವಿರಿ ಯೀಗ್ರಾಮಗಳ ಚ
27. ತುನೀಮಯಗಳಗುಣ ನಿಧಿನಿಕ್ಷೇಪ ಜಲಪಾಪಾಣ ಅಕ್ಷೀಣ ಆಗಾಮಿಸಿದ್ಧ ಸಾಧಂ
28. ಗಳೆಂಬ ಅಪ್ಪಭೋಗತೇಜ ಸ್ವಾಮ್ಯಗಳು ನಿಮಗೆಸಲುವವು ಯೀಗ್ರಾಮಗಳು ನೀಲಮಾಡುವಲ
29. ಧಿತ್ರಯದಾ [ನ] ಚತುಷ್ಟಯಕೆಸಲುವಲಯೆಂದುಕೊಟ್ಟ ಕೌಡಲೆ ಪ್ರತಿನಾಮಧೇಯವಾದ ದೇ
30. ವರಾಜಪುರವೆಂಬ ಅಗ್ರಹಾರದ ಶಿರಾಶಾಸನ ಯೇಕೈವಧಗಿನೀಲೋಕೇನರ್ವೇಷಾ
31. ಮೇವಧೂದುಜಾಂ ನಭೋಜ್ಞಾನಕರಗ್ರಾಹ್ಯ ವಿಪ್ರದತ್ತಾವನುಂಧರಾಸ್ವದತ್ತಾಂಪರ
32. ದತ್ತಾಂವಾಯೋ ಹರೇತವನುಂಧರಾ ಪಷ್ಠಿವರ್ಷಸಹಸ್ರಾಣಿ ವಿಷ್ಣಯಾಂಜಾಯ
33. ತೇಕ್ರಮಿ | ಸ್ವದತ್ತಾದ್ವಿಗುಣಂಪುಣ್ಯಂ ಪರದತ್ತಾನುಪಾಲನಂ ಪರದತ್ತಾಪಹಾರೇಣಸ್ವದತ್ತಂನಿ
34. ಪ್ಪಲಂಭವೇತ್ ದಾನಪಾಲನಯೋರ್ಮಧೇ ದಾನಾಶ್ರೇಯೋನು ಪಾಲನಂ | ದಾನಾತ್ಸ್ವರ್ಗಮವಾ
35. ಪೋತಿ ಪಾಲನಾದಚ್ಯುತಂ ಪದಂ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ.

Transliteration.

1. śubham astu namas tūṅga-śiraś-čuṇḍi-chaṇḍra-chāmara-châravê trailô-
2. kya-nagarâraṁbha-mûlastambhâya Śambhavê svasti śrî vijayâbhyu-
3. daya Sâlivâhana śaka varsha 1585 saṁdu vartamânavâda Sôbha-
4. kṛitu-saṁvatsarâda Âshâḍa sūdda dvâdasi Sôma-vâra puṇyakâlada-
5. lu Kâvêri-madhyavartiyâda Śrîraṁgapaṭṭaṇavenḁba Gautamakshêtradalli
Raṁga-
6. nâthasvâmi-charaṇâraviṁḁa-saṁnidhiyalli śrîmad-râjâdhirâja
7. paramêśvara râja-śrî-vîrapratâpa birudamteṁbaragaṁḁa dharaṇivarâha-bi-
8. ruda nânâvarna-makuṭa-maṁḁalikaragaṁḁa Dêparâjavoḁeyara ku-
9. mâra Dêvarâja-mahîpâlakaru Śrîraṁgapaṭṭaṇa-siṁhvâsanâdhîśvararâgi su-
10. khadiṁ prithvirâjyaṁgeyutta tâû māḁidamthâ Kaudaliyemba grâma-
11. kke pratinâmadhêyavâda Dêvarâjapuravemba agrahârâda śilâśâsa-
12. nada kramavemtemdare yî dinadallu Âtrêya-gôtrâda Âśvalâyana-
13. sūtrâda Rukûśâkheya Châmarâja-voḁeyara pautrarâda Dêvarâja-
14. voḁeyara putrarâda Dêvarâja-mahîpâlakaru tâvu tamage vi-
15. kramârjitavâgi baṁḁa Kelalinâḁina Maddûremba grâmakke saluva Kau-
16. ḁle-grâma yidakke upagrâma Nâganahallî-grâma Karaḁikoppalu-grâma
Kôḁinakoppa-
17. grâma Kilâra-grâma Uṁmarahallî-grâma Yallâpuragrâma yî âru u-
18. pagrâma sahavâgi mûvattâru vṛittigalâgi parichchêḁavam māḁi Dêva-
19. râja-puravemba agrahâravam māḁi nânâ-gôtra nânâ-sūtrâda nânâ-
śâkhegaḁa
20. sakala-śâstra-pravîṇarâda pâtrabhûtarâda Brâhmaṇôttamarige t-dinadalu
niru-
21. pâdhika-sarvamânyavâgi dânamânyavâgi ubhaya-Kâvêritîradali sahi-
raṁṇyô-
22. daka-dâna-dhârâpûrvvakavâgi namage Lakshîni Nârâyanaṇu supra-
saṁnanâgali yem-
23. ḁu namma pitrâdi-samasta-pitrigaligû akshaya-puṇyalôkavâptiyâgali yem-
24. ḁu Kṛiṣṇârpaṇa-buddhiyimḁa nimage dhâreyanereḁu koṭṭevâgi
25. yî grâmagalaṇu nîvu nimma putra-pautra-pâraṁpareyâgi âchaṁdrârka-
26. sthâyigalâgi sarvvamânyavâgi sukhadiṁ anubhaviṣi baruviri yî grâmagala
cha-
27. tusîme-yolaguḁa nidhi-nikshêpa-jala-pâshâṇa-akshîni-âgami siddha-
sâdhyam-
28. gaḁemba ashta-bhôga têjasvâmyagaḁu nimage saluvavu yî grâmagalaḁu
niû mâḁuva â-
29. dhi kraya dâ [na] chatuṣṭayake saluvaü yemḁu koṭṭa Kaudale-pratinâ-
madhêyavâda Dê-

30. varâjapuravemba agrahâra da śilâśâsana yêkaiva bhaginî lôkê sarvêshâ-
 31. m êva bhûbhujâm na bhôjyâ na kara-grâhyâ vipradattâ vasumdhara
 svadattâm para-
 32. dattâm vâ yô harêta vasumdhara shashthi-varsha-sahasrâni vishthâyâm
 jâya-
 33. tê krimi¹ sva-dattâdvigunam punyam para-dattânu-pâlanam paradattâ-
 pahârêna sva-dattam ni-
 34. shphalam bhavêt dâna-pâlanayôr madhyê dânaś śrêyônupâlanam¹ dânat
 svargam avâ-
 35. pnôti pâlanâd achchutam padam śrî śrî śrî.

Translation.

May there be good fortune. (Praise of Śambhu.) Be it well. In the year 1585 of the auspicious Śalivâhana era, during the year Śôbhakṛit, on the holy occasion of Monday 12th lunar day of the bright fortnight of Âshâḍha, in the (holy place) Gautama-kshêtra called Śrîrangapaṭṭana, situated between the branches of the Kâvēri river, in the presence of the lotus feet of the God Ranganâtha:—

The illustrious king of kings, supreme lord, râja-śrî-virapratâpa, champion over those who claim to have titles (*birud-ant-embara-gaṇḍa*), possessed of the title, a Boar to the Earth (Dharaṇi-varâha), lord over maṇḍalikas with crowns of various colours? Dêparâja-vaḍeyar's son, king Dêvarâja, while ruling the earth in happiness seated on the throne of Śrîrangapaṭṭana granted the following śilâśâsana (stone charter) for the agrahâra created by him named Kaudle re-named Dêvarâjapura:—

On this day, king Dêvarâja, son of Dêvarâjavoḍeyar, and grandson of Châma-râjavoḍeyar of Âtrêya-gôtra, Âśvalâyana-sûtra and Ruk-śâkhâ created an agrahâra named Dêvarâjapura consisting of the village Kaudali belonging to Maddûr in Kelâlinâḍ won by him by the force of his arms and six hamlets belonging to it (Kaudle) named Nâganahallî, Karaḍikoppalu, Kôḍinakoppa, Kilâra, Ummarahallî, and Yallâpura and dividing the agrahâra into 36 vṛittis bestowed the same on excellent Brahmans of various gôtras, and sûtras, and versed in all śâstras and deserving of gifts, as a sarvamânya free from encumbrances, as a gift with the pouring of water on gold, on the bank of the Kâvēri river divided into two branches, in order that the God Lakshminârâyana may be propitious to us and that all our ancestors including our father might attain to regions of inexhaustible merit.

As we have granted the above villages to you with the pouring of water and with the desire that Lord Krishna might be pleased with this act, you may enjoy the villages free from taxes in happiness with your sons, grandsons and other lineal descendants, as a sarvamânya to be enjoyed for as long as the sun and moon endure. All the rights and powers of possession of the treasure on the surface or buried, water springs, minerals, imperishables, future income, rights which are ready and

which might become possible within the four boundaries of the said villages will vest in you. You are entitled to the four rights over these villages, *viz.*, mortgage, sale, gift (and exchange).

Thus is granted the śilāśāsana of the village Kauḍale re-named Dêvarâjapura.

The land bestowed on Brahmanas is the only sister common to all kings. She is to be neither enjoyed nor seized by hand (taxed). He who seizes land given by himself or by others will be born as a worm in ordure for 60,000 years. Maintaining a gift made by others is twice as meritorious as that made by oneself. By confiscating what is given by others, one's own gifts become useless. Between making a gift and protecting it, protecting is more meritorious than making a gift. By making a gift one attains heaven while by maintaining a gift one goes to regions from which there is no fall.

Note.

This inscription was originally published as Mandya Taluk inscription No. 114 in *Epigraphia Carnatica*, Vol. III. Only the first fifteen lines had been printed (see pp. 166-166-a of the Kannaḍa texts of E. C. III) and the remaining lines omitted. These missing lines have now been fully copied and inserted and the text of the whole inscription has been fully revised and published with a complete translation.

The epigraph records the gift of a village called Kauḍale belonging to Maddûr in Keḷalinâḍ with six hamlets Nāganahallī, Karaḍikoppalu, Kōḍinakoppa, Kīlāra, and Ummarahallī by the king Dêvarâjavodeyar of Mysore, (1659-72) to certain Brahmanas, whose names however have not been inserted. The village was re-named Dêvarâjapura, apparently after his father Dêparâja or Dêvarâja.

The date of the record has been given as Ś. 1585 Śōbhakrit sam. Âshâḍha śu 12 Monday and this date corresponds to July 6, 1663 A. D., which is a Monday.

The usual imprecatory verses are found at the end of the grant.

50

At the village Hasgâvi, in the same hōbli of Koppa, on a stone set up west of the Mâri temple.

Size 5' × 1'-6".

Kannaḍa language and characters.

ಮದ್ದೂರು ತಾಲ್ಲೂಕು ಕೊಪ್ಪದ ಹೋಬಳಿ ಹಸ್ಗಾವಿ ಗ್ರಾಮದ ಮಾರಿಗುಡಿಗೆ ಪಶ್ಚಿಮದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5' x 1'-6"

1. ಪಾರ್ಥಿವ ಸ	10. ರಿಗೆ ಅಂಕುಸರಾ
2. ಎವತ್ಸರದ	11. ಯ ವೊಡೆಯರ
3. ಲು ಅಂಕು	12. ನಿರೂಪವಿಡಿದುಯೇ
4. ಶರಾಯವೊಡೆ	13. ಗ್ರಾಮದ ಮಾದುವೆ
5. ಯರೂ ಶ್ರೀಚೆಂನಿ	14. ಯ ಸುಂಖವ ಮ
6. ಗ ರಾಯದೇವ	15. ನಿಸಿಬಿಟನು ಯ
7. ರಿಗೆ ಹಸಗಾವಿ	16. ದನು ಅವನಾನು
8. ಯಬಯ	17. . . . ರಿಗೆ
9. ರಂಣರುವೊಡೆ	18. . . . ಕವಿಲೆ
	19. . . . ಪಾಪ ೦

Transliteration.

1. Pārthiva-sa-	10. rige Amkuśarā-
2. mvatsarada-	11. ya-voḍeyara
3. lu Amku-	12. nirūpavididu yī-
4. śarāyavoḍe-	13. grāmada māduve-
5. yarū śrī Chemni-	14. ya sumkhava ma-
6. garāyidēva-	15. nisi biṭānu yi-
7. rige Hasagāvi-	16. danu āvanānu-
8. ya Bayi-	17. rige-
9. raṇṇaru-voḍe-	18. kavile-
	19. pāpa ೦

Note.

This record registers the grant of tax on marriages (*madureyasunka*) in the village Hasgāvi under the orders of Ankuśarāyavoḍeyar and the order was addressed to Bayirannavoḍeyar of Hasgāvi, who was apparently the head of the village. This grant is stated to have been made for the god Channigarāyadēvaru. There is a temple of Channigarāya (Kēśava) in the village Hasgāvi and it was as an offering to the God that the grant was issued. An imprecation is given against those who violate the grant but the lines containing the same are full of lacunæ.

The date is given merely as the year Pārthiva. Ankuśarāya Voḍeyar was a chief of Channapaṭṇa. There are two chiefs of this name, Ankuśarāya I, son of Rāṇa Pedda Jagadēvarāya and Ankuśarāya II (Immaḍi Ankuśarāya) son of Ankuśarāya I by his wife Lingamma. Rāṇa Pedda Jagadēvarāya was of Telugu Baṇajiga caste and had possessions in Bārāmahal. For his vigorous defence of

Penugonda against Mussulmans in 1577 he was rewarded by Śrīrangarāya, king of Vijayanagar, with Nāgamangala and other territories in Mysore yielding a revenue of nine lakhs of pagodas. He made Channapaṭṇa his capital and his descendants held possession of it till 1630 when the place was taken by Mysore kings (Mysore and Coorg from Inscriptions by Rice, P. 164, etc.). Immaḍi Aṅkuśarāya, his grandson and chief of Channapaṭṇa was a great patron of poets. Thus the poems Jāmbavatī Kalyāṇam and Satyāparinayam of Ēkāmrānātha were patronised by him (S. Krishnaswamy Iyengar, Sources of Vijayanagar History, pp. 227-229). There are several inscriptions relating to him but their dating is not very satisfactory. (E. C. IV Krishnarajpet 79 and 80). The present record of the cyclic year Pārthiva may also probably belong to him and stand for 1585 A. D. The previous year Pārthiva stands for 1525 A.D., which is too early for the Channapaṭṇa chiefs and the next Pārthiva standing for 1645 is too late as Channapaṭṇa was conquered by Mysore Kings in 1630.

51

On a stone in front of the same Māri temple at Hasgāvi.

Size 4' × 1'.

Kannada language and characters.

ಮಾರಿಗುಡಿ ಮುಂದೆ.

ಪ್ರಮಾಣ 4' × 1'

1. ಚೆನ್ನಗರಾಯ
2. ಸ್ವಾಮಿಧರ್ಮತೆಂ
3. ಗಿನ ಮರ ೧೫

Note.

This merely registers the gift of a grove of 15 cocoanut trees for services to the god Chennigarāyasvāmi. No date is given in the inscription nor is the person who set up the trees named. The income from the trees was meant to be used for expenses of worship in the temple of Chennigarāyasvāmi (at Hasgāvi).

The characters of the inscription seems to belong to the 18th century A.D.

52

At the village Ābalavādi in the same hobli of Koppa, on a broken stone lying in the middle of the village.

Size 2' × 1'-6".

Kannada language and characters.

ಅದೇ ಕೊಪ್ಪದ ಹೋಬಳಿ ಅಬಲವಾಡಿ ಗ್ರಾಮದ ಮಧ್ಯದಲ್ಲಿ ಬಿದ್ದಿರುವ ತುಂಡುಕಲ್ಲು

ಪ್ರಮಾಣ 2' × 1'-6"

- | | |
|--------------------------------|----------------------|
| 1. ಶ್ರೀಮತ್ಪರಮ ಗಂಭೀರ ಸ್ಯಾದ್ವಾದಾ | 7. . . ಇದಂಡಂಮಲೆಪರೋಳು |
| 2. ತ್ರೈಲೋಕ್ಯ ನಾಥಸ್ಯ ಶಾಸನಂಜಿನ | 8. ಬರದ್ಯುಮಣಿಸಮ್ಯ |
| 3. ಇಮಹಾಶಬ್ದಮಹಾಮಂ | 9. |
| 4. ಪುರನಿವಾಸ ಪಾಸನ್ನಿಕಾದೇವಿಲಬ್ಧ | 10. ವೀರಗಂಗ |
| 5. ಪಾದಾರವಿಂದ ಮಂದ ಮಕರಂದಂ | 11. ವಿಷ್ಣುವರ್ಧನ |
| 6. . . . ಮೌಳಿಮಾಣಿಕ್ಯಮರೀಚಿ | |

Note.

This record is full of lacunæ as the stone on which it is written is broken and a considerable portion of the writing is lost. It is a Jaina grant since it begins with an invocatory verse in praise of Jina-śāsana. After this we find various epithets applied to the king Viraganga Vishṇuvardhana such as obtainer of the band of five musical instruments, mahāmaṇḍalêśvara, dweller in the city of, obtainer of boons from Vāsantikâ-dêvi, . . . lord over Malepas, a sun in the sky (the Yâdava race), etc. These epithets and the name Viraganga Vishṇuvardhana in lines 10 and 11 show that the Hoysala king Vishṇuvardhana is the king praised in this record. The characters belong to the early part of 12th century. The inscription ends after the name Vishṇuvardhana.

53

MANDYA TALUK.

At the village Dudda, in the hobli of Dudda, on a slab in a *maṇḍapa* near the Ānjanêya temple.

Size 3' × 1'.

Kannada language and characters.

ಮಂಡ್ಯದ ತಾಲ್ಲೂಕಿನ ಶಾಸನಗಳು.

ಮಂಡ್ಯದ ತಾಲ್ಲೂಕು ದುದ್ದದ ಹೋಬಳಿ ಕನಕಾಗ್ರಾಮದ ಅಂಜನೇಯ ದೇವಸ್ಥಾನದ ಹತ್ತಿರವಿರುವ ಮಂಟಪದ ಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ 3' × 1'

1. ಂ ಜಯನಂಮಕರದ ಮಾರ್ಗಗೌರಿ ಸುರ ಲ ಶ್ರೀಮತು
2. ಂ ಬಂಡೆಯದೇವಿನೆಟ್ಟಿಯರ ವಕ್ಕಲು ತಂದೆ ತಾಯಿವರುಗಳ
3. ಂ ವಂಷಕೆ ಪುಂಜ್ಯವಕೊಡು ನಮಗೊನಿಮ ಚೆನ್ನಾದ ತಿರುವಡಿಪದವಕೊಡಿ

Note.

This seems to be a prayer addressed by Dévisetti, a merchant of Mandya (wrongly written in the inscription as Bandeya) invoking merit on all his *rakkalu*

(family members) and parents and their ancestors and also praying for a place in the beautiful feet of the Lord (*i. e.*, for the attainment of salvation or joining the feet of God as it is called among the devotees of Vishṇu). The prayer is probably addressed to God Narasimha, a temple dedicated to whom is standing close by the inscription. It is not dated in terms of śaka era or any other era. The only details of dating given are the cyclic year Jaya, the lunar month Margaśira and the tithi, 8th day of the bright fortnight. The characters seem to belong to 16th century and Jaya may stand for 1593 A. D.

54

On the left side of the inscription (No. 84 of Maṇḍya Taluk) in the land near Jakkappa's maṇṭapa at Dudda.

Size 5'-8" × 3'.

Kannāḍa language and characters.

ಅದೇ ಗ್ರಾಮದ ಜಕ್ಕಪ್ಪನ ಮಂಟಪದ ಪಾಳುನಿವೇಶನದ ಶಾಸನದಲ್ಲ.

ಪ್ರಮಾಣ 5'-8" × 3'

ಎಡಭಾಗದಲ್ಲರುವುದು.

1. ಮುಕುಳಿಕೆರೆ ಸ್ತಳ
2. ದೊಳಗಣಭಯ
3. ರಪುರವೆಂಬ
4. ಗ್ರಾಮಕಪ್ಪತಿನಾ
5. ಮಧೇಯವಾದಬೊ
6. ಮ

ಬಲಭಾಗದಲ್ಲರುವುದು (ಮಂಡ್ಯದ ತಾಲ್ಲೂಕು 84ನೆಯ ನಂಬರು).

1. ಅಬಸಮುದ್ರದಿ (?)
2. ಯಕಳಲಯ (?) ರಟ್ಟೆ
3. ಕೋಟೆನರಸಿಂಹದೇವರಿಗೆ
4. ಲಕ್ಷ್ಮೀನರಸಿಂಹದೇವರಿಗೆ

Note.

This inscription is engraved on the left side of the inscription published in E. C. Vol. III as Mandya Taluk No. 84. The text of the present epigraph is given here along with that of the previous record the letters of which are much worn out. Put together the records register the gift of a village or lands in a village called Bhayirâpura in Mukulikere-sthala renamed Boma for services in the temple of Narasimha of Raṭṭekôte below the tank Âbasamudra. The temple referred to is probably the same as the Narasimha temple in the village Dudda close to the tank-bund and the inscription slab is set up not far off from the temple.

No date is given nor the donor named. The characters seem to belong to 18th century A. D.

55

On a slab near the Guṇḍappa's temple at the same village.

Size 3' × 2'.

Kannāḍa language and characters.

ಅದೇ ದುದ್ದ ಗ್ರಾಮದ ಗುಂಡಪ್ಪನ ದೇವಸ್ಥಾನದ ನಿವೇಶನದಲ್ಲಿರುವ ಕಲ್ಲು.
ಮುಂಭಾಗ.

1. ಂ ಸ್ವಸ್ತಿಶ್ರೀವಿಜಯಾಭ್ಯುದಯ ಶಾಲವಾಹನ ಶಕವರುಷ
2. ಂ ಗಣಗಲನೆಯ ವರ್ತಮಾನ ದುರ್ಮುಕಿ ಸಂವತ್ಸರದ ಅಶ್ವೀಜ
3. ಂ ಶು ಗಣ ಸ್ತಿರವಾರದಲ್ಲು ಶ್ರೀಮಂಮೃಹಾ ಮಂಡಲೇಶ್ವರರಾಮ
4. ಂ ರಾಜತಿರುಮಲರಾಜ ಅಯ್ಯದೇವಮಹಾಲರಸುಗಳವರು ನಗರೂರಗು
5. ತಿನಾಯಕನ ಮಗ ಜಕ್ಕಂಣನಾಯಕರು ತಮರಾಜದಲಿ ಸಂಮುಖ
6. ದಲ್ಲ ಜಗದ್ವಿ ಕವಾದಜ . . .

(ಕಲ್ಲು ಒಡದುಹೋಗಿದೆ)

Note.

This inscription has several lacunæ in line 6 and is incomplete as the slab is broken off at this part and the rest of the record is lost.

It is dated ś 1518 Durmukhi sam. Āśvija śu 15 Saturday corresponding to Saturday 25th September, A. D. 1596 and seems to record some gift, probably land, to a learned pandit in the court (?) by Jakkannanāyaka, son of Gutināyaka of Nagarūr, a subordinate of the mahāmaṇḍalēśvara Rāmarāja Tirumalarāja-ayya-dēva-mahā-arasu. This Tirumalarājayya was the same as Tirumalarāja, the last Vijayanagar governor of Seringapatam. His father was Rāmarāja, who was the previous governor of Seringapatam and a son of Tirumalarāja, brother of Aḷiya Rāma Rāja who was slain in the battle of Talikōṭa. Inscriptions referring to Tirumalarājayya, are found in various parts of Mysore. See E. C. III Seringapatam Taluk 40 of ś 1507, Mandya Taluk 25 of ś 1511, Nanjangud 141 of ś 1508, etc.

The donee's name is lost in the record as the inscription slab is broken here. He is said to have been world-famous (*jagadvikhyāta*) and lived in the court of the donor (*tauma rājyadali sammukhadalli*).

56

Kalidēvanahalli village copper grant of Kṛishnarāja Voḍeyar II dated ś 1682 in the possession of Nāraṇappa, son of Venkaṭapataiya at Mudugundanahalli in the hobli of Dudda.

Size 9"×8": One plate: Modern Kannada characters.

ಅದೇ ದುದ್ದದ ಹೋಬಳಿ ಮುದುಗುಂದನಹಳ್ಳಿ ವೆಂಕಟಪತಯ್ಯನವರ ಮಗ ನಾರಣಪ್ಪನವರ
ವಶದಲ್ಲಿರುವ ತಾಮ್ರಶಾಸನ.

(ಉಂಗುರ ಮತ್ತು ಮೊಹರುಗಳಿಲ್ಲ.)

ಪ್ರಮಾಣ 9"×8"

ಹೊಸಗನ್ನಡ ಅಕ್ಷರ.

1. ಶುಭಮಸ್ತು || ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾನುರ ಚಾರವೆ
2. ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ : ಸ್ವಸ್ತಿಶ್ರೀ

3. ವಿಜಯಾಧ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವರುಷಗಳು ೧೬೮೨ ಸಂ
4. ದವರ್ತಮಾನವಾದ ವಿಕ್ರಮನಾಮಸಂವತ್ಸರದ || ಜೆಷ್ಠಶು
5. ದ ೧೫೮: ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಪ್ರ
6. ಪುಢ ಪ್ರತಾಪ ಅಪ್ರತಿಮ ವೀರನರಪತಿ ಮಹಿನೂರ ಕೃಷ್ಣರಾ
7. ಜ ವಡೆಯರೈಯ್ಯಾನವರು ಕೃಷ್ಣೈಗೆ ಗೋವಿಂದೈಗೆ ಸಹ ಬರೆಸಿಕೊ
8. ಟ ಕ್ರಯಭೂದಾನ ತಾಂಮ್ರಶಾಸನದ ಕ್ರಮವಂತೆಂದರೆ ಪಟಣ
9. ದ ಹೊಬಳಿ ವಿಚಾರದ ಚಾವಡಿವಳಿತದ ನಾಗಮಂಗಲ ಸ್ಥಳದ
10. ಕಲದೆವನದಳ್ಳಿಗ್ರಾಮ ೧ ಉಪಗ್ರಾಮ ಹೊನೂರು ಸಹ ಸ್ಥಳದ ಶಾ
11. ನ ಭಾಗನ ಲೆಖಪ್ರಕಾರ ಯುವಸಂವತ್ಸರಕ್ಕೆ ಹುಟ್ಟಿದ್ದು ಭೆದ್ದಲು ಕಂ
12. ದಾಯ ಕೆರೆ ಏರುತೋಟದ ಪಯಿರು ವಿಂಗಡ ಮಣಿಹಸುಂಕ ಪೊ
13. ಂಮುಸಹ ಹುಟ್ಟುವಳಿ ಕಂಗು ೨೧೧ || ೨ ಇನುರಹಂನೊಂದು ವರ
14. ಹ ಉ ಯೆಳುಹಣದ ಹುಟ್ಟುವಳಿ ಗ್ರಾಮವನೂ ಇಕ್ರಯ ಭೂದಾ
15. ನವಾಗಿಕೊಟ್ಟುಯಧೇವೆ ಅದಕಾರಣಾ ಯಿದಕ್ಕೆ ಸಲುವಕ್ರಯ ಕಂ
16. ಗು ೨೧೧೬ಯರೆಡುಸಾವಿರದನೂರ ಹದಿನೆಳು ವರಹಲು
17. ಸಾಕಲ್ಯವಾಗಿ ನಿಮಿಂದ ಬೊಕ್ಕಸಕ್ಕೆ ಸಂತಾದ್ದರಿಂದ ಯೀಗ್ರಾಮ
18. ದಯೆಲ್ಲ ಚತುಸ್ಸಿಮೆಯೊಳಗುಳ್ಳ ನಿಧ್ಯಾಧ್ಯಪ್ಪ ಭೂಗತೆಜಸ್ವಾಂ
19. ಮ್ಯಂಗಳು ನಿಮಿಗೆ ಸಲುವದು | ಯಿಲ್ಲಿಂದಂ ಮುಂದೆ ನಿಲು ಮಾಡು
20. ವ ಅಧಿಕ್ರಯದಾನ ಪರಿವರ್ತನಗಳೆಂಬ ವ್ಯವಹಾರ ಚತು
21. ಪ್ಪಯಗಳಿಗೂ ಸಲುವದಾದ್ದ ಕುರಿತು ಪುತ್ರಪೌತ್ರಪಾರಂ
22. ಪರೈವಾಗಿ ನಿರುಪಾಧಿಕ ಸರ್ವಮಾಂನೈವಾಗಿ ಶಾಶ್ವತವಾಗಿ ಅ
23. ನುಭವಿಸಿಕೊಂಡು ಬರುವದು | ಯೆಕ್ಕೈವಧಗಿನಿಲೊಕೆ

ಹಿಂಭಾಗ

24. ಸರ್ವೇಷಾ ಮೇವಧೂದುಜಾಂ | ನಭೋಜ್ಯಾನಕರ ಗ್ರಾ
25. ಹ್ಯಾ ವಿಪ್ರದತ್ತಾವಸುಂಧರಾ | ಸ್ವದತಾಂಪರದತಾಂವಾ
26. ಯೊಹರೆತವಸುಂಧರಾಂ | ಪ್ಪಪ್ಪಿರ್ವಪ್ಪಸಕನ್ರಾಣಿ ವಿ
27. ಪ್ಪಾಯಾಂ ಜಾಯತೆಕ್ರಿವಿಃ || ಶ್ರೀಕೃಷ್ಣರಾಜ

Transliteration.

1. śubham astu^{||} namas tūṅga-śīraś-chuṇḇi-chandra-chāmara-chârave-
2. trailôkya-nagarârambha-mûlastambhâya Śambhave¹svasti śrî-
3. vijayâbhubdaya Śâlivâhana śaka varuṣaṅgaḷu 1682 saṁ-
4. da varttamānavâda Vikrama-nâma-saṁvatsarada¹ Jyêshṭha su-
5. da 15 llu śrîmad râjâdhirâja-râjaparamêśvara pra-
6. vuḍhapratâpa apratimavîranarapati Mahîśûra Kṛishṇarâ-
7. ja-vaḍeyaraiyyânavaru Kṛishṇaige Gôvimḍaige saha baresiko-
8. ṭa krayabhûdâna-tâṁinra-śâsanada kramavemtemḍare Paṭaṇa-
9. da hobali Vichârada-châvaḍivalitada Nâgamamgala-sṭhaḷada
10. Kalidêvanadalli grâmaḷ upa-grâma Honûru saha sṭhaḷada śâ-
11. nabhâgana lekha prakâra Yuva-saṁvatsarakke huṭṭiddu bhedḍalu kaṁ-

12. dāya kere êru tōṭadapayiru vimgaḍa maṇiha sumka po-
13. mīnu saha huṭṭuvali kaṅgu 211½² immurahanomdu vara-
14. haü yeḷuṇaṇada huṭṭuvali grāmavanû i-kraya-bhûdâ-
15. navâgi koṭṭu yidhêve âdakâraṇâ yidakke saluva kraya kam-
16. gu 2117 yaraḍu sâviradanûra hadinêḷu varahaü
17. sâkalyavâgi nimimda bokkasakke samtâddarimda yî-grâma-
18. da yelle chatussimeyolaḡulla nidhyâdyashṭha-bhoga-têja-svâm-
19. myamgaḷu nimige saluvadul¹ yillimdam mumde niû mâdu-
20. va âdhi-kraya-dâna-parivartanagaḷemba vyavahâra-chatu-
21. shṭayagaligû saluvadâdda kuritu putra-pautra-pâram-
22. paryavâgi nirupâdhika-sarvamâmnya-vâgi sâśvatavâgi a-
23. nubhavisikomdu baruvadul¹ yêkaiva bhaginî lôke
24. sarvēshâm éva bhûbhujâm¹ na bhôjyâ na kara-grâ-
25. hyâ vipra-dattâ vasumdharâ¹ sva-datâm para-datâm vâ
26. yô harêta vasumdharâm¹ shasṭir-va-sha-sahasrâṇi vi-
27. shṭâyâm jâyate krimiḥ¹ śrî Kṛishṇarâja

Note.

This inscription engraved on a copper plate in modern Kannaḍa characters records the sale of the village Kalidêvanahaḷli with its hamlet Honnûru situated in Nâgamangala-sthala belonging to the Department of the administration of the Hobali of Srîrangapaṭṭaṇa by the Mysore King Kṛishṇarâja-voḍeyar (II) to Kṛishṇaiya and Gôvindaiya for the price of 2117 varâhas paid to the palace. The revenue income of the village is given as 211 varahas and seven haṇas. The sale price is thus 10 times the annual income of the village. The village is said to be given away as a gift of land after receiving its value, *viz.*, 2117 varahas and was to be enjoyed by the donees as a hereditary land estate with all the usual rights of enjoyment and free of taxes.

Such charters of sale are common in the reign of the Mysore King Kṛishṇarâja Voḍeyar II (See E. C. IV. Nâgamangala 7). These sales of land probably arose from the necessity to replenish the royal treasury after heavy demands for money caused by the Mysore expedition to Trichinopoly to aid Mahammad Ali to the Nawabship of Arcot.

The date of the grant is Ś 1682 Vikrama sam. Jyêshṭha śu 15 which corresponds to May 29, 1760 A.D.

The record begins with the usual stanza in praise of the god Sambhu and ends with the usual imprecatory stanzas and the signature of the king Sri Kṛishṇarâja.

T.-NARSIPUR TALUK.

In T.-Narsipur town, on the pedestal of a Jaina image in front of the Taluk Office.

Kannada language and characters.

ತಿರುಮಕೂಡಲು ನರಸೀಪುರದ ತಾಲ್ಲೂಕಿನ ಶಾಸನಗಳು.

ಟಿ. ನರಸೀಪುರದ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ತಾಲ್ಲೂಕು ಕಚೇರಿ ಮುಂದಿರುವ ಜಿನವಿಗ್ರಹದ
ಪೀಠದಲ್ಲಿ ಬರೆದಿರುವುದು.

ಕನ್ನಡಕ್ಕರ.

1. ಶ್ರೀ ಮೂಲಸಂಘ ದೇಸಿಯಗಣ ಪುಸ್ತಕಗಟ್ಟೆ ಕೊಂಡಕುಂದಾನ್ವಯ.

Note.

This inscription engraved on the pedestal of a Jaina image merely gives us the name of a sect or division among the Jainas : Śrī Mūlasangha Dēsiya-gaṇa, Pustakagachchha, Koṇḍakundānvaya. Apparently, the image is that of a Jaina saint who belonged to the above sub-division. No name of the saint or the date of the carving of the image is given. The characters seem to belong to 14th century A. D. That Jainism once flourished in T.-Narsipur Taluk is evident from this and some other inscriptions of the Taluk (See E. C. III, T.-Narsipur Taluk, 105 and 133).

Above the image of the saint is carved the triple umbrella (*mukkoḍe*), the usual symbol of the Jaina saints. The figure is seated with the palm of one hand placed over the palm of another hand on the lap. On each side of the figure is a female chauri-bearer. Yaḷis are carved on each side of the image and below the image.

58

At the village Yeḍadore in T.-Narsipur hobli, on a broken stone in front of the Janārdana temple.

Size 3' × 2'.

Kannada language and characters.

ಅದೇ ತಿರುಮಕೂಡಲು ನರಸೀಪುರದ ಹೋಬಳಿ ಎಡದೊರೆ ಗ್ರಾಮದ ಜನಾರ್ದನ
ದೇವಸ್ಥಾನದ ಮುಂದೆ ಬಿದ್ದಿರುವ ತುಂಡುಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 2'

ಕನ್ನಡ ಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

1. ಭಾದ್ರಪದ ಶುದ್ಧ ೧೨ ಸೋದಲು ಪ್ರತಾಪ ಹರಿಹರ ಪುರವಾದ ಉತುವೆಹಳ್ಳಿ
2. ಸ್ವರರು ದೇವರು ಹುಲಿಯಪ ಗೌಡುಗಳು ರುದ್ರಪ್ಪಗಳು
3. ಕಲಿಯೂರ ಚಿಂನಪ ಒಡೆಯರ ಮಕ್ಕಳು ಗುಡಗ . . .

4. ಹೊಂನಪದೇವರು ಯೀನಾಲ್ವರು ಗಾಡು ಪತ್ರದ ಕ್ರಮವೆಂತೆಂದಡೆ ಗೆಡ್ಡೆಗನಹಳ್ಳಿಯ
5. ಲಬಪಗಳು ಚೆಂನಪ್ಪಡೆರು ಹೊಂನ ಮಾಣಿತೆಗೆದುಕೊಟ್ಟ . . . ಹೊಂ
6. . . . ಇಪ್ಪತ್ತು ಹೊಂನಿನ ಪತ್ರಸ್ತಲು ೨೦ ಯೀಪತ್ರ ಆಕ್ಷರದಲು ಅನುನಾಕಲ್ಯವಾಗಿ ವೀಸತಾರ ಉಳಿ
7. ಕಯ್ಯೊಳು ನಾಲು ನಂಮ ನಡವಲಿ ಹೊಂನಪದೇವರು ನಿಂಮಕಯ್ಯ ಕೊಂಡೆವಾಗಿ ಆ
ಯರಡು ಪತ್ರ ಉ ರುಣಬಾ ?
8. ನ ಆಪತ್ರ ಉ ಲಬಪ್ಪೊಡೆಯರು . . ಯಿ ನಾಲ್ವರು ಮಹಿದತ್ತಿಯದ್ದರು ? ಮತ್ತಂಯಲಿಇದ್ದರ ?
9. ಒಪಿತ ಪತ್ರವೆಂದು ನಾಲು ನಾಲ್ವರು ಒಡಂಬಟ್ಟು ತಾಯೂರ
10. ಜಂನಪ್ಪಂಗಳು ಕಿಲುಗುಸೂರು ವೀರಪ್ಪ ಯಬ್ಬೆಚಂಣ ಗಲಡ
11. ಮ . . ಹಜ
12.

Note.

This inscription is full of lacunæ several letters having been lost.

It seems to record the sale of some land in Pratāpahariharapura called also Utuvehalli for the price of 20 hons paid fully. The purchasers of the land are four gaḍas named Huliypagaḍa, Ruddappa, Guḍagaḍa, son of Chennappa Oḍeyar of Kaliyur and Honnappadēvaru and the sellers are Lakhapa of Gejjeganhalli, Jannappa of Tāyūr, Virappa of Kirugusūr, and Baichanagaḍa. These villages are situated not far off from Yedadore.

The date is not fully given. Only the lunar month Bhādrapada and bright fortnight and the tithi 12 and the week day Monday are given. The characters seem to belong to 15th century.

59

On a slab lying near the Daṇḍinadāri road in Sōsale in Sōsale Hobli.

Size 5' × 2'-6".

Old Kannada language and characters.

ಟ. ನರಶೀಪುರದ ತಾಲ್ಲೂಕು ಸೋಸರೆ ಹೋಬಳಿ ಕಸಬಾ ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ದಂಡಿನ ದಾರಿಯಲ್ಲಿ
ಬಿದ್ದಿರುವ ತುಂಡುಕಲ್ಲು.

ಹಳಗನ್ನಡಕ್ಷರ ಮತ್ತು ಛಾಪೆ.

1. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಕ್ರಮಾದಿತ್ಯರಸಂ ವಡ [ಕರೆ]
2. ನಾಡು ಮುನ್ನೂರು ಮಾನಾಳುತಿಟ್ಟು ಸುಗ್ಗಿಯುಳ್ಳನ್ನ ಪೊನ್ನ
3. ಟ್ಲ ಧರ್ಮಕಡೆವಕ್ಕ ಪೊನ್ನಾನೊಳ್ಳೆನೆನ್ನೊನುಂ ಕೊಳ್ಳೆನ್ನೊಡೆಕೊಳ್ಳೋ
4. ನುಂ ವಾರಣಸಿಯ ಸಾಸಿರಕವಿರಿಯುಂ ಸಾಸಿರ್ವಪ್ಪಾರ್ವ್ವ [ರು]
5. ಮನ್ನೊನ್ನೊನ್ ಸಲ್ಗತಿಗೆ ಸರೋನಕ್ಕೆ ಅವನ . . .
6. ಲುಳ್ಳಿತ್ತು ಪೊತ್ತಿಮ್ಮಕ್ಕಳ್ ಪುಟ್ಟದೆಕೆಡುಗೆ ಅರಮ್ಮನೆಯ
7. , ಛಾಪುನ್ |

Transliteration.

1. svasti śrī Vikramādityarasam Vaḍa [kare]-
2. nāḍu-munūṛumân âlutiḍu suggiyuḷ vandu ponni-
3. tṭa dharma keḍevakka ponnân kolvenendônūm kolgendode kolvô-
4. nuṁ Vâraṇasiya sâsira-kavileyum sâsirvvar ppârvva [ru]-
5. man kondôn-salgatige salvôn akke avana
6. luḷ mittu pottirimmakkaḷ puṭṭade keḍuge arammaneya.
7. · bhaṭamân¹

Translation.

Be it well. Śrī Vikramādityarasa ruling Vaḍa (karai) nāḍu Three hundred came during *suggi* (harvest season) and granted gold for a charity (*dharma*). May the dharma never perish. May he who wants to seize the money himself or takes it at the instance of another attain the same regions as one who kills thousand tawny cows and thousand Brahmans at Benares. May Death seize his house. May he perish without children being born to him.

The Palace (official), Bhaṭamân (?)

Note.

This is an inscription of the time of Vikramādityarasa. The characters and the language seem to belong to the end of the 8th century A. D. No date is given in the record. There are two kings of this name who ruled about this time, the Bâṇa king Vikramāditya for whom Rice gives the date C. 888 (P. 19, Mysore and Coorg from Inscriptions) and the Chalukya king Vikramāditya II 733-746. The Bâṇas are known to have ruled parts of the Kolar District east from the Pâlâr river and north into the Madras Districts (ibid P. 17). It is not likely that their king Vikramāditya ruled so far off as Sôsale. There is however a Bâṇa chief Diṇḍigarar subordinate to the Ganga king Śrīpuruṣa and ruling over Kaḷbappunāḍu (the district around Śravaṇa Beḷagoḷa), (M. A. R. 1927, P. 109). It is possible that a chief of this dynasty might have been ruling over Sôsale under the suzerainty of the Ganga king ruling over Talkâḍ, which is about 12 miles from Sôsale. Vaḍakarai-nāḍu is the district round Talkâḍ (E. C. III Malavalli 99 and T.-Narsipur 130: E. C. IV Yelandur 56). It is however not called Three hundred Province in any of these inscriptions which all belong to the Hoysala period.

But more probably Vikramāditya must have been a Châlukya king. A minor branch of the Châlukya dynasty is known to have ruled in Varuṇa, Mysore Taluk, about 10 miles from Sôsale about A. D. 900 (M. A. R. 1916, P. 46). An inscription at Sômasamudra, Châmarâjanagar Taluk, about 25 miles from Sôsale dated Ś. 916 refers to a Châlukya-Permâḍi ruling the earth (M. A. R. 1931, P. 139). It is thus probable that the Châlukyas ruled over Sôsale at the time of this inscription. It is however difficult to say whether Vikramādityarasa of the present grant

belonged to the main Line of Châlukya kings of Bâdâmi and exercised suzerainty over the Gangas as the Râshtrakûtas did in later times or whether he belonged to a minor branch of Châlukya chiefs, subordinate to the Gangas at Talakâd. The latter seems to be more probable as no imperial titles are used in the present record and it is difficult to believe that Vikramâditya II, the Chalukya king of Bâdâmi came so far off as Sôsale (about 400 miles from Bâdâmi) and made a grant.

It is difficult to make out the nature of the grant made by Vikramâdityarasa. He is said to have come during harvest-time and given money for some *dharma* (charitable purpose). The nature of the *dharma* is not indicated. It is probable that the grant was made for conducting some festival during the harvest-time at Sôsale. The rest of the inscription consists of imprecations of the type current during the period. The letters at the end of line 6 and the beginning of line 7 are cut off and lost. Probably the name of a palace official who wrote the grant is given therein.

60

At the village Chidarvalli in the hobli of Sôsale, on the basement of the Sômêśvara temple.

Kannada language and characters.

ಸೋಸಲೆ ಹೋಬಳಿ ಚಿದರವಳ್ಳಿ ಗ್ರಾಮದ ಸೋಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ತಳಪಾದಿಕಲ್ಲಿನಲ್ಲಿ.

(ಪೂರ್ವದಿಂದ ಪಶ್ಚಿಮಕ್ಕೆ ಬರೆದಿರುವುದು.)

ಉತ್ತರದಿಕ್ಕು

1. ದಂಕರಾಮ ನಿನ್ನಂಕ ಮಲ್ಲ ಮಲರಾಜರಾಜ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯನು ಮಕ—
... ಹೊ ——— ಮದ ... ವರಾಧೀಶ್ವರ , ...

2. ಸಿರಫೇದಂಮಾಡಿ ಪಾಂಡ್ಯನು ಕಯ್ಸೆರೆಕೊಂಡು ಕಾಂಚಿಯನಾಥಂಗೆ ಪೊಡವಟ್ಟು ಅರಕೆಜಯನಗ್ರಹಾರ—ದೋರ
ಪಶ್ಚಿಮದಿಕ್ಕು

3. ಮಣ ... ದ ಜೇಷ್ಠಸುಧ್ಧಿ ಋ ಬುಧವಾರದಲು ತಳಕಾಡ ಸಮಸ್ತನಿಖರವು ...

4. ದಂದು ತಳಕಾಡಸೇಷನಿಖರಂ

ದಕ್ಷಿಣದಿಕ್ಕು.

5. ರೊಳುಗಂಡ ಕದನಪ್ರಚಂಡ ಮದದಂತಿಗಂಡ [ನ] ಸಹಾಯಸೂರ ಸನಿವಾರಸಿದ್ಧಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ಚಂದಂಕರಾಮ
ನಿನ್ನಂಕಮಲ್ಲಪ್ರತಾ . . . , . . ಮಾಗಿ ಕಲ್ಲುಕಣಿಯ ಕಲ್ಲುವರದಿರು --

6. ಗಳುಂ ಕೂಡಿದ್ದು ಅದಿಯಕದಸಿ ಮಂಡಲನಾಮಿಮಾ

ಪೂರ್ವದಿಕ್ಕು (ಸುತ್ತಲೂ ಬರೆದಿರುವುದು).

7. ದಿ ಗಾಡನಮಗ—ಒಬ್ಬ ಮನೆಕೆಜುಗಡ್ಡೆಯಂ ಧಾರೆಯನೆಹಿದು ಚಂದ್ರಾದಿತ್ಯಂಬರಂ ಧೂಮಿಯಕೊಟ್ಟ ಯಂತಪ್ಪದ . .
... ವಿಕೃತ

ಬಲಭಾಗದ ಕಂಬ

8. ಗಕ್ಷಯವಾಗಿ ನಿರುಮೂಲವಾಗಿ ಹೋಹರುಧರ್ಮರಕಿ . . .

9. ದಾನದಂದು ಸುಖದಿಂ ಬಾಹಿರರು.

Note.

This inscription is written all round the basement of the Sômêśvara temple. This system of writing an inscription around the walls of a temple rather than on a separate slab of stone set up in front of a temple was introduced by the Chôlas

and continued sometimes during the Hoysala and Vijayanagar times. The present record has several lacunae as the letters are much worn out.

The record belongs apparently to the reign of the Hoysala king Vira Ballâla II (1173-1220) from the titles used for the king :—a Râma in battle, nissankamalla, malerâjarâja, pratâpa-chakravarti, the setter up of Chôla kingdom, who beheaded. and who seized Pândya (king) as prisoner, who prostrated before the Lord of Kâñchî (God Varadarâja), and who made Arakere an agrahâra and who was terrible in battle, lord over elephants in rut, unassisted warrior, *Sanivâtrasiddhi*, *Giridurgamalla*, etc.

The portion containing the name of the year in which the grant was issued is quite worn out. Only the items Jyêshthâ śudha 5 Wednesday are visible.

The inscription registers a grant of some dry land, a house and rice-fields made by all the *nakharas* (merchant citizens) of Talekâḍ and the *kallucaradaru* (merchants in stone *viz.*, jewel merchants) of Kallukane to some one who was the *maṇḍalasvâmi* of Âdiyakadase and who was the son of Mâdigauḍa. An imprecation occurs at the end of the grant.

Talakâḍ is the same as the town Talkâḍ in T.-Narsipur Taluk, Mysore District. Arakere is a village in Seringapatam Taluk of the same District. Âdiyakadasi cannot be identified. Kallukane or Kalkane is a village about four miles from Chidruvalli and situated in Malvaḷli Taluk of Mysore District. Kalkane-nâḍ is often referred to in inscriptions (E. C. IV Nagamangala 3, 12, 15 and 96).

61

On a slab standing to the west of the Sômêśvara temple at Chidarvaḷli
(T.-Narsipur Taluk No. 95 revised).

Size 2'-6" × 2'.

Kannada language and characters.

ಅದೇ ಸೋಸಲೆ ಹೋಬಳಿ ಚಿದರ್ವಳ್ಳಿ ಗ್ರಾಮದ ಸೋಮೇಶ್ವರ ದೇವಸ್ಥಾನಕ್ಕೆ
ಪಶ್ಚಿಮದಲ್ಲಿರುವ ಕಲ್ಲಿನಲ್ಲಿ (ಟಿ. ನರಸೀಪುರದ 95ನೆಯ ನಂಬರಿನ ಶಾಸನದ ತಿದ್ದುಪಡಿ.)

ಪ್ರಮಾಣ 2½' × 2'

- | | |
|--|--|
| 1. ಸೊಸ್ತಿ ಪ್ರತಾಪ ರಾಜಾಧಿರಾಜರಾಜಪರ | 13. ಗೊಳ ಯೀದೇವರನಾ ನ ಭೂಮಿ ಒಳಗಾದ |
| 2. ಮೇಸ್ವರಶ್ರೀವೀರದೇವರಾಯವೊಡೆಯ | 14. ಮನೆ ತೋಟ ಕೆಡೆ ಮಾನ್ಯವೆಂದುಕೊಟ್ಟು |
| 3. ರು ಶ್ರೀಶ್ರೀ ರಾಜ್ಯಂಗೆಯುತ್ತ ಮಿದು ಸುಖವ | 15. ಕೊಡ [ಗ] ಕಲ್ಲನುಹು [ಇ] ದು ಕೊಟ್ಟೆವಾಗಿ |
| 4. ರುಷ ಗಿಳಿಗನೆಯ ವರ್ಷದ ವಿಕಾರಿಸಂ | ಇದಮ್ಫು |
| 5. ವತ್ಸರದಪುಸ್ಯ ಬ ಸೊ ತಳಕಾಡನಾಡನಾ | 16. ವನು ಅವನೊಬ್ಬನು ಅಳಿದನಾದ |
| 6. ಡನಾಲ್ಪತ್ತರಡು ಪುರಕೆ [ಮು] ಕ್ಷವಾದ ಮಲ್ಲಿನಾಥ | 17. ಡೆ ಗಂಗೆಯತಡಿಯಲಿ ಬವುರೆಯಕೊಂಡ ಪಾ |
| 7. ಪುರದ ಗುಡ್ಡಯಣ್ಣ ವಜ್ರಚಂಜಿನಿಂದೆಯ | 18. ಪದಲಿಹೋಹನ. |
| 8. ಪುರದಮಾದಯ್ಯ ಸೋಮಯ್ಯ ರಾಮಗೊಂಡ | ಮೇರಾಬಗದಲ್ಲ |
| 9. ನಪುರದದೇವು ಚಿದರವಳ್ಳಿಯಪುರದಸಂ | 19. ಶ್ರೀಮಲ್ಲಿಬಚಂಣ್ಣ ಕಾಟ್ಟುಸಂಣ್ಣ ಮಾರಗೌಡ |
| 10. ಭುದೇವ ಯೀವೊಳಗಾದಸಮಸ್ತ ಪುರದೋ [ವ] | 20. ಯವರೊಳಗಾದ ಸಮಸ್ತ ಗವುಡುಗಳು |
| 11. ಗಳುಂ ಚಿದುರುವಳ್ಳಿಯ ಸೋಮಯ್ಯದೇವರಸ್ಥಾನಿಕ | 21. ವೊಳಗಾದ ಸಮಸ್ತರುಂ ಸೋಮಇದೇವರ |
| 12. ರಾಯಡೆ ಸೋಮಯಡೆ ಕೇತಾಡೆಯವರಮಣ್ಣ | 22. ಕವುರೆಯ ಕೊಂಡಪಾಪದಲಿ ಹೋಹನು. |

Note.

This belongs to the reign of the Vijayanagar king Dêvarâya II C. 1419-1446 and is dated S' 1341 Vikari sam. Pushya ba. 1, Monday equivalent to Monday 1st January 1420 A.D.

It registers the remission of taxes on the house, garden, and tank belonging to the *sthâna-bhumi* (lands granted for the office of the trustees of the temple) including the land belonging to Râyade Sômeyade Kêtâde, the sthânika of the temple of Sômayyadêvaru at Chidruvalli. The donees are Guḍḍayaṇṇa Vayichanna of Mallinâthapura, the chief of 42 *purâs* (hamlets) of Talkâḍunâḍ, Mâdayya Sômayya of Sindeyapura, Dêma of Râmagonḍanapura, and Sambhudêva of Chidaravallipura. These villages are all situated within a distance of four miles from Chidaravalli where the temple of Sômayadêva (or Sômanâthadêvaru) is situated.

The donees are stated to have set up an inscription stone to mark the kodagi land granted. Certain gaḍḍas named Malli Bachanna, Kâṭṭa, Saṇṇa Mâragaḍa etc., are also said to have joined in making the grant.

The imprecation that the violator of the grant incurs the sin of killing tawny cows belonging to Sômeyadêvaru on the banks of the Ganges concludes the grant.

62

On a slab standing in the land of Morappa to the west of the same village Chidaravalli.

Size 2'—6" × 1'

Kannada language and characters.

ಅದೇ ಚಿದರವಳ್ಳಿ ಗ್ರಾಮದ ಪಶ್ಚಿಮಕ್ಕೆ ಮೊರಪ್ಪನ ಹೊಂದಲ್ಲ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½' × 1'

1 ಅದಿಯರ	5 ಗೆ ಕೊಟ್ಟದು
2 ಏಜಮದ	6 ಧಮ್ಮಪು
3 ಂಣ್ಣಾಯ	7 ರಿಯಮ
4 ಕದೇವಂ	8 ಂಣ್ಣು

Note.

This records the gift of the lands belonging to Dharmapuri to Êchama-dannâyaka of Adiyara family.

No date is given nor is the reigning king named.

The characters belong to the 13th century. The Adiyar family to which the donee belonged is also referred to in some inscriptions of the 13th century as one to which certain warriors belonged. (See E. C. VIII, Sagar 125 of C. 1216, Sorab 540 of 1230 A.D.? and E. C. XII Gubbi 1 of Vîra Ganga Hoysala-dêva of 1125?

A.D.) But Êchama-daññâyaka of the present record has not been referred to in them.

Dharmapuri is said locally to be the name of a village which once existed near the field where the inscription is set up.

No imprecations are contained in the grant.

63

On a vîragal near the Gaṇêśa temple in the same village Chidaravalli.

Size 6'×3'

Kannada language and characters.

ಅದೇ ಗ್ರಾಮದ ಗಣೇಶನ ಗುಡಿಯ ಕಟ್ಟಿಗೆ ಕಟ್ಟಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 6'×3'

- | | |
|-------------------------------------|--------------------|
| ಒಂದನೆಯ ಪಟ್ಟಿ. | ನಾಲ್ಕನೆಯ ಪಟ್ಟಿ. |
| 1. ಶ್ರೀ ಸರ್ವಧಾರಿ ಸಂವತ್ಸರದ ಶ್ರಾ | 5. ದಿ ಸತ್ತದವಂಗಿ ಸಮ |
| ಎರಡನೆಯ ಪಟ್ಟಿ. | 6. ಸ್ತ ಪ್ರಭುಗವುಂಡು |
| 2. ಣ ಮಾಸದಲು ತಿಡಿವಳ್ಳಿಯ | 7. ಗಳ್ಳಿಕೂಡಿ ಚಿದಿರ |
| ಮೂರನೆಯ ಪಟ್ಟಿ. | 8. ವಳ್ಳಿಪುರದಲೇನು |
| 3. ಗವುಂಡುಗಳೊಡನೆ ಸಂಕಾಚಾರಿಯ ಮಗಂ ಕವಿಲೆ | 9. ಕೊಳಗ ಗದ್ದೆಯನು |
| 4. ಚಾರಿ ಕಿಜಿಯ ಕಲುಕಣಿಯ ಬವರಕೆ ಹೋಗಿ ಕಾ | 10. ಕೊಡಗೆಕೊಟ್ಟರು. |

Transliteration.

I

1. śrī Sarvvadhāri-samvatsarada Śrā [va]-

II

2. ṇa-māsadalu Tidivallīya

III

3. gavumḍugalōdane Saṃkāchāriya magam Kavile-
4. chāri Kiriya Kalukaṇiya bavarake hōge kâ-

IV

5. di sattadavamge sama-
6. sta prabhugavumḍu-
7. gaḷella kûḍi Chidira-
8. vallī-puradal emtu
9. koḷaga gaddeyanu
10. koḍage kottaru

Note.

This *vīragal* inscription registers the gift as a *koḷage* of a plot of rice land of the sowing capacity of eight *koḷagas* situated in the village Chidiravalli by all the *Prabhu-gavundus* (in memory of or for) the warrior Kavilechāri, son of Saṃkāchāri who died fighting at the battle of Kiriya (Little) Kalukaṇi along with the *gaḍas* of Tidivalli.

The name of the cyclic year Sarvadhāri and the month Śrāvaṇa are the only items of dating given and no Śaka year. The characters belong to 13th century.

No king is named in the record.'

64

At the village Chivali in the hobli of Sôsale, on a slab in front of the Sômêśvara temple.

Size 3' × 4'.

Kannada language and characters.

ಅದೇ ಸೋಸಲೆ ಹೋಬಳಿ ಚಿವಲಿ ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಸೋಮೇಶ್ವರ ದೇವಾಲಯದ ಮುಂದಿರುವ ಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ 3' × 4'.

1. ಸ್ವಸ್ತಿಶ್ರೀಪ್ರಮಾದೀಚ ಸಂವತ್ಸರ ಪುಷ್ಯ ಶು
2. [ತಿ] ಪೈಯ್ಯನ ಮಗಳು ವರ್ಷ
3. ಯ ವಸದೆ ಕೆಹೆಯ ಕಟ್ಟಿಸಿ . . .
4. ಕಲ್ಲನಿಟ್ಟಿಸಿದಳು ಮಂಗಳ.

Note.

This records the construction of a tank and the setting up of the inscription stone by a woman (whose name is lost), whose father is named (Ti)paia, in the year Pramādīcha, in the bright fortnight of Pushya.

The epigraph is not dated in any era. The characters seem to belong to 17th century.

65

At the same village Chivali, on a *vīragal* set up in the land of Mādayya.

Size 4' × 2½'.

Kannada language and characters.

ಅದೇ ಗ್ರಾಮದ ಮಾದಯ್ಯನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿರುವ ವಿರಗಲ್ಲ.

- | | |
|-------------------------|----------------|
| 1. ಸ್ವಸ್ತಿ | 7. ಬಾಚರಿಯ |
| 2. ಸಕವರಿ | 8. ದಾಸಿಮಚ |
| 3. ಸಮ್ಮರಿದಾವಿ | 9. ರಿಯತುಟು |
| 4. ಸಂವತ್ಸರ ಕಾ | 10. ಗ ವ ಟಿ ಆ |
| 5. . . . ಪುಣ್ಣಿಮೆದನ್ನುಕ | 11. ಚಾರಿ ಶುಟುವ |
| 6. ಲ್ಕುಣಿಯಜೊ | |

ಬಲಧಾಗದಲ್ಲ.

1. ಮಂಗಳ ಮ

2. ಹಾ ಶ್ರೀ.

Note.

This records the death of the warrior Gavare-âchâri, in defending the cattle of Dâsima-châri, who was the son of Jobâchâri of Kalkuṇi on the full moon day of the month Kârtika of the year Paridhâvi.

The characters seem to be of the latter part of 10th century A.D. and the date given may be equivalent to 952 A.D. At this time the Ganga kings ruled over the territory in which the inscription stone is set up.

66

At the village Mudakanapura, in the same hobli of Sôsale, on a stone set up near the *patel's* house.

Size 4' × 3'.

Kannada language and characters.

ಅದೇ ಸೋಸರೆ ಹೋಬಳಿ ಮುಡಕನಪುರ ಗ್ರಾಮದ ಪಟೇಲನ ಮನೆಯಬಳಿ ಗ್ರಾಮನಿವೇಶನದಲ್ಲ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4' × 3'.

1. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಧ್ಯುದಯ ಶಾಲಿವಾಹನ ಸಕ ಪರುಷ
2. ಗೞಂನೆಯ ಸಂದುವರ್ತಮಾನವಾದ ವಿಳಂಬಿ ಸಂವತ್ಸರದ ಶ್ರಾ
3. ವಣ ಬ ಖಲು ಶ್ರೀಮನ್ಮಹಾಮಂಡಲೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ವೆಂ
4. ಕಟಪತಿ ಮಹಾರಾಯರು ಪೃಥ್ವಿರಾಜ್ಯಂಗೈಯ್ಯತ ಮಿರಲು ಶ್ರೀ
5. ಮನ್ಮಹಾ ರಾಜಾಧಿರಾಜ ಮಹಾರಾಜ ರಾಜ ಶ್ರೀಜಗೆ
6. ದೇವರಾಯವೊಡೆಯರು ಅಯ್ಯನವರ ಕುಮಾರರು ಶ್ರೀದೇವ
7. ರಾಯ ವೊಡೆಯರು ಅಯ್ಯನವರು ಚಿದುರುವಳ್ಳಿಯ
8. ಚಿಕ್ಕಣ ಗೆಲಡನವರ ಕುಮಾರ ಶಿವಯೋಗಿ ವೊ
9. ಡೆಯರಿಗೆ ಕೊಟ್ಟ ಶಿರಾಶಾಸನದ ಕ್ರಮಂ
10. ತಂದಡೆನಂಮ ಚಿದುರುವಳ್ಳಿಯ ಸ್ತಳಕ್ಕೆ ಸಲು
11. ವ ಮುಡುಕನ ಪುರದ ಗ್ರಾಮವನು ನಾಪ್ತ ನಿಮಗೆ
12. ಪಲ್ಲಕ್ಕಿಯ ಉಂಬಳಿಗೆ ಕೊಡಗೆಯಾಗಿ ಕೊಟ್ಟವಾಗಿ ಆ
13. ಗ್ರಾಮದ ಸ್ತಳದ ಚತುರ್ವಿಂಶತಿಯ ವೊಳಗಾದ ಗದ್ದೆ
14. ಬೆದ್ದಲು ತೋಟ ತುಡಿಕೆ ಸುಂಕ ಸುವರ್ಣಾದಾಯ
15. ಕಾಡಾರಂಥ ನೀರಾರಂಥ ಯವು ಮುಂತಾದ ಯೇ
16. ನುಂಟಾದ ಪಯಿರುಗಳನು ಆಗುಮಾಡಿ ನಿಂಮ ಪು
17. ತ್ರ ಪಾತ್ರ ಪಾರಂಪರೆಯಾಗಿ ಆ ಚಂದ್ರಾಕ್ಷ
18. ಸ್ಥಾಯಿಯಾಗಿ ಅನುಭವಿಸಿಕೊಂಡು ಬಹಿರಿ
19. ಯೆಂದು ಕೊಟ್ಟ ಶಿರಾಶಾಸನ||.

Transliteration.

1. svasti śrī vijayābhyudaya Śālivāhana sakavarusha
2. 1520 neya saṃdu vartamānavāda Viḷambi-saṃvatsarada Śrâ-
3. vaṇa ba 3 lu śrīman mahāmaṇḍalêśvara śrī vīra pratâpa Vem-
4. kaṭapati-mahârâyaru prithvirâjyam geyyutamiralu śrī-
5. maṇ mahârâjâdhirâja mahârâja râja-śrī Jaga-
6. dêvarâyavodeyaru-ayyanavara kumâraru śrī Dêva-
7. râyavodeyaru-ayyanavaruru Chiduruvaḷḷiya-
8. Chikkaṇagaḍanavara kumâra Sivayôgiva-
9. deyarige koṭṭa śilâśâsanada kramavem-
10. temdaḍenamma Chiduruvaḷḷiya-stalakke salu-
11. va Muḍukanapurada grāmavanu nâvu nimage-
12. pallakkiya umbalige-koḍageyâgi koṭṭevâgi â-
13. grāmada stalada chatu-simeya volagâda gadde-
14. beddalu tōṭa tūḍike suṃka suvarṇnâdâya
15. kâḍârāmbha nîrârāmbha yivu muṃtâda yê-
16. nuṃtâda payirugaḷanu âgumâḍi ninṃma pu-
17. tra-pautra pârampareyâgi âchamḍrârka-
18. sthâiyâgi anubhavisikoṃḍu bahiri-
19. yemḍu koṭṭa śilâśâsana.

Translation.

Be it well. On the 3rd lunar day of the dark half of Śrâvaṇa in the year Viḷambi, the 1520th year of the prosperous Śālivāhana era, while the illustrious mahāmaṇḍalêśvara vīra-pratâpa Venkaṭapati-mahârâya was ruling the earth.

The illustrious mahârâjâdhirâja mahârâja râja-śrī Jagadêvarâyavodeyarayya's son śrī Dêvarâya-vodeyaru-ayyanavaruru granted the following śilâ-śâsana to Śivayôgi-vodeyar, son of Chikkaṇagaḍa of Chiduruvaḷḷi.

As we have granted the village Muḍukanapura belonging to Chiduruvaḷḷi-sthala as *koḍagi* for *pallakki-umbali* (rent-free land granted for the maintenance of a palanquin) to you, you may enjoy for as long as the moon, sun and stars last, as a hereditary estate, all the income of the wet lands, dry lands, gardens, vegetable-gardens, customs duties, monetary revenue, unirrigated lands, irrigated lands, etc., within the four boundaries of the said village.

Note.

This registers the grant of the village Muḍukanapura in Chiduruvaḷḷi-sthala to Śivayôgi-vodeyar, son of Chikkaṇagaḍa, who was probably a Lingâyat priest for the dignity of maintaining a litter (*pallakki-umbali*). The donor was Dêvarâya-

voḍeyarayya, son of Jagadêvarâya-voḍeyar, a feudatory under the Vijayanagar king Venkaṭapatidêva. It is dated S' 1520 Viḷambi sam. Śrâvaṇa ba. 3, corresponding to August 9, 1598 A.D.

Jagadêvarâya or Pedda Jagadêvarâya was a general under the Vijayanagar kings Râmarâya and Śrîrangarâya I. See No. 50. He had four sons of whom the donor of the present grant Dêvarâya evidently was one. But they are named differently in a manuscript called Jâmbavati-kalyâṇam purporting to be the work of a poet called Êkâmrânâtha (See P. 228 of Sources of Vijayanagar History by S. Krishnaswamy Iyengar). The names therein given are Jagatâparâya, Jagadêkarâya, Jagatâparâya and Ankuśa. With which of these the Dêvarâya of this record is to be equated cannot be determined.

67

On a stone oil-mill buried in the land to the south of Kâragahaḷli in the hobli of Sôsale.

Kannada language and characters.

ಅವೇ ಸೋಸಲೆ ಹೋಬಳಿ ಸರ್ವಮಾನ್ಯ ಕಾರಗಹಳ್ಳಿಗೆ ದಕ್ಷಿಣಕ್ಕೆ ಚಕ್ರಮಾದನ ಗದ್ದೆಯಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲುಗಾಣದ ಸುತ್ತಲೂ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ 4½' × 8'.

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಣ್ಡಲೇಶ್ವರಂ ತಳಿಕಾ
2. ದುಗೊಣ್ಣ ಅಸಹಾಯ ಸೂರ ನಿಷ್ಸಂಕಮಲ್ಲ ಸನಿ
3. ವಾರಸಿದ್ದಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ಚಲದಂಕ ರಾಮ ಹೊಯ್ಸಳ ವಿರ
4. ಬರಾಳ ದೇವರು ಪ್ರಿಥುವಿರಾಜ್ಯಗೆಯ್ಯುತ್ತಮಿರೆ ಸಕವರಿ
5. ಪ ೧೦೧ನೆ ವಿಕಾರಿ ಸಂವತ್ಸರ ಜ್ಯೇಷ್ಠ ಸುದ್ದ ೧೪ ಸೋಮ
6. ವಾರದಂದು ಬಡಗರೆನಾಡ ಕೊಳೂರ ಗಾಕರಗಣ್ಣ ಬಾ
7. ಳಿಗರ ಬೆಳ್ಳಿಗವುಣ್ಣನ ಮಗ ಬಿಟ್ಟಿಗಾವುಂಡನು ಕೊಳೂರ
8. ಸೋಮೇಶ್ವರ ದೇವರ ಮುನ್ನೆ ನಡಿಸಿದ ಕಲ್ಲಗಾಣ||

Transliteration.

1. svasti śrīman mahāmaṇḍaleśvaram Talekā-
2. ḍuḡoṇḍa asaḥāyasūra nissamkamalla sani-
3. vārasiddhi giridurggamalla chaladamkarāma Hoysala Vīra-
4. Ballāḷadēvaru prithuvirājyaṃ geyvuttamire sakavari-
5. sha 1101ne Vikāri-samvatsara Jyēshṭha sudda 14 Sōma-
6. vāradamdu Baḍagarenāḍa Koḷaltūra Gākaragaṇḍa Ba-
7. ṇigara Belligavuṇḍana maga Biṭṭi-gāvuṇḍanu Koḷaltūra
8. Sōmēśvara-dēvara munde naḍisida kalla gāṇa.

Note.

This records the setting up of a stone oil-mill in front of the God Sômêśvara in Koḷaltûr by Biṭṭigavunḍa, son of Gâkaragaṇḍa Bâṇigara Beḷḷigavunḍa belonging to Baḍagarenâḍ on Monday the 14th lunar day of the bright half of Jyêshṭha in the Śaka year 1101 Vikâri during the reign of the Hoysala king Vîra Ballâḷa (II) possessed of the titles mahâmaṇḍalêśvara, conqueror of Talakâḍ, unassisted hero, niśśanka-malla, Śanivârasiddhi, Giridurgamalla and a Râma in moving battle.

Koḷaltûr is the same as the village Koḷattûr, situated about three miles from the inscription stone. Baḍagarenâḍ is the district around Talkâḍ referred to in E. C. III, Introduction P. 17. The title Bâṇigar probably means a class of merchants. The meaning of the epithet *gâkara gaṇḍa* is not clear. Perhaps it means destroyer of traitors.

The date S' 1101 Vikâri sam. Jyêshṭha śu 14 Sô' corresponds to Monday, 21st May 1179 A. D. and falls within the reign of Vîra Ballâḷa II.

No imprecation is contained in the grant.

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,
ARRANGED ACCORDING TO DYNASTIES AND DATES.

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,

Page in the Report	Inscription number in the Report	Date	Ruler
			KADAMBA.
109	1	34th year of the reign: Chaitra- mâsa: Śukla-paksha, Rôhini constellation.	Ravivarma
			GANGA.
236	38	Ś 722. Pausa-mâsa, S û r y a - grabaṇa: Ādityavâra.	Śrīpurusha
			CHALUKYA
265	59	No date. (About 800 A.D.?)	Vikramādityarasa
			HOYSALA.
258	52	No date	Viraganga Vishṇuvardhana
267	60	,,	Ballâḷa (II)
274	67	Ś 1101, Vikâri sam. Jyê. śu 14, Sômavâra (Monday, 21st May 1179 A.D).	Ballâḷa II
241	41	Virôdhi sam. Kanyâ month, dark fortnight, 8th lunar day, Monday, after Ś 1099. (12th September 1229, Wednesday?.)	Jagadêkamalla Śrī Narasinga. (Narasimha II).
239	39	Dhâtu sam. Āshâ. śu. 3, Friday.	Vīra Narasimha Dévarasa (Narasimha II).

ARRANGED ACCORDING TO DYNASTIES AND DATES.

Contents and remarks

Records the gift of some land in Âsandi and Koramanga and near the embankment of Samana with the right of *Samâdhi* and free from *uchchha* for conducting worship in the temple of Siddhas (siddhâyatana-pûjâ) and for the prosperity of the Sangha, at the instance of Haridatta by the Kadamba king Ravivarma, son(?) of Mṛigêśa, who was the son of Śânti-varma, son of Kâkustha, younger brother of Raghu, from his capital Vaijayanti.

Records some grant of land free from taxes to Kalipaṭṭodeya Kuṛimbagâvuṇḍa and Kaṭakaya in the Kuripaṭṭi of the village Armmeleyapaḷli and also of *Kuṛimbadere* (tax on shepherds). Viśvakarmâchârya is named as the engraver of the record.

Records the grant of some money for some dharma by Vikramâdityarasa, ruler of Vaḍakareṇâḍu 300. Probably the king belonged to the dynasty of the Châlukya chiefs of Varuṇa who ruled about 800 A.D.

Merely gives the king's titles.

Records the grant of land, etc., by the *Nakharas* of Talkâḍ and *Kallavaradar* (jewel merchants ?) of Kallukaṇi to a son of Mâdigauḍa, maṇḍalasvâmi of Âdiya-kadasi.

Records the setting up of an oil-mill before the temple of Sômêśvara in Koḷaltûr (same as Koḷattur) by Biṭṭigavuṇḍa of Baḍagerenâḍ.

Refers to a *mâsti* at Tellanûr.

Records the setting up of an oil-mill in the village Bhasaṭṭi-Nallûr (Basavaṭṭi) for the benefit of the temple of Mallikârjuna of Marahaḷli.

List of Inscriptions published in the Report,

Page in the Report	Inscription number in the Report	Date	Ruler
247	48	Ś 1107, Viśvâvasu, Chaitra śu. 1, Mam. (April 2, 1185, A.D.) Ś 1173 Sâdhârâṇa, Chaitra śu 5, Mam. (March 28, 1251 A.D.)	Ballâḷa II and Sômesvara
			VIJAYANAGAR.
207	32	Ś 1240 Vibhava, Pushya, ba 5, Makara-sankrânti. (Date irre- gular: grant spurious).	Vijayavenkatâpati, son of Virûpâksha and grandson of Narasimharâya.
117	2	Ś 1277, Manmatha, Phâl. śu. 1, Tuesday: 2nd Februray 1356 A.D.	Bukka I
211	33	Ś 1302, Raudri, Mâr. śu. 1 Sô. December 16, 1381, A.D.?)	Harihara II
132	23	Ś 1306, Raktâkshi, Mâr. śu. 12, Śu. (Friday, 25th November 1384).	Do
138	24	Ś 1309 Kshaya, Jyêsh. ba. 13 Śa (Saturday 26th May 1386, A.D.)	Do
146	25	Ś1318, Dhâtu, Mâgha śu. 7. (Jan. 6, 1397, A.D.)	Do
268	61	Ś 1341, Vikâri sam. Pushya ba 11, Sô. (Monday, Jan. 1, 1420 A.D.)	Vîra Dêva Râya Voḍeyar (II).

arranged according to Dynasties and Dates.—*contd.*

Contents and remarks

Grant of the village Bidirakôte in Keregôdanâd, first as *Śivapura* and later as *Sômanâthapura* for the benefit of Vîraśaivas by Malleyanâyaka and Sômeyanâyaka and later by Vîramallayya who committed some kind of self-torture and gained the village. A peculiar condition of the grant was that the land should descend to the daughters, wives and the children of the female servants of the donees.

Records the gift of the village Vengere to the Śringêri guru Narasimhabhârati, disciple of Râmachandrabhârati, a disciple of Gôvindabhârati for the dîpârâdhane of Śâradâmbâ in the Matt.

Records a visit of the king to Śringêri to have a *darśana* of Vidyâtîrtha-śrîpâda and the grant by him of certain lands bringing an annual revenue of 360 varahas in Keluvalli in Sâtaḷigenâd for the services of the matt and the *bhikshe* of the yatis.

Refers to the various grants made to the Śringêri Matt by Hiriya Hariyappaḍeyar, Bukkarâya, and Chikka Bukkarâya and the division of them into vṛittis. This also refers to an invitation sent by king Bukka I together with a nirûpa of *hiriya-śrîpâdangaḷ* to Vidyâranya at Benares and the return of Vidyâranya first to Vijayanagar and later to Śringêri accompanied by the king.

Records the gift of the village Belugûla in Chikka Kôdanâdu in Âraga-venṭheya to Sûrappa and Kṛishṇadêva, disciples of Vidyâranya-śrîpâda, by the king. Harihara II is described as having gained *jñânasâmrâjya* unattainable by other kings, by the favour of Vidyâranya.

Records the establishment of an agrahâra named Vidyâranyapura by the king on the death of the sage Vidyâranya (*paripûrṇarâdalli*).

Records the gift of the village Bhânuvalli in the Âraga kingdom to a Brahman Mâdhavendra by the king.

Records some grant of taxes to Râyade Sômeyade Kêtâde, *sthânika* of the temple of Sômayadêvaru of Chidruvalli.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
162	27	S' 1353, Virôdhikṛit sam. Mâgha ba. 30, Saturday with the constellation Dhanishṭhâ and solar eclipse (2nd February 1432).	Dêvarâya (II)
155	26	S' 1354 Parîdhâvi, Âshâḍha śu. 12 Gu. (July 10, 1432 Thursday).	Dêvarâya II
246	47	Îśvara, Âśv. śu. 10 (24th September 1517 ?).	Sâḷuva Gôvindarâja Ayya
245	46	Ś 1510 Sarvadhâri sam. Phâl. ba. 5 (25th February 1589).	Venkaṭapatirâya I
260	55	Ś 1518, Durmukhi sam, Âshâ. śu. 15, Saturday, (25th September 1596, Saturday).	Mahâmaṇḍalêśvara Râmarâja Tirumalarâya-ayya-dêva-mahâ-arasu (Governor.)
272	66	Ś 1520 Viḷambi sam. Śrâ. ba, 3. (August 9, 1598, A.D.)	Venkaṭapati I
183	29	Ś 1582, Plava sam. Kâr. su. 15, (27th October 1661, A.D.)	Śrîrangarâya

arranged according to Dynasties and Dates.--*contd.*

Contents and remarks

Records the gift of the villages Kelagundani and Kaigai in the Goa kingdom by the king to the jagadguru Purushôttamâranya Yatindra to provide for food offerings to the god Râmachandra and for the worship of the god Mahâbala and for the maintenance of the matt and the feeding of the Brahman dependants. The engraver is named Varadapâchârya. About the donor Dêvarâya II it is said that his mother Nâranadêvi was a devotee of Vishnu. The god Mahâbala referred to herein is evidently the god of that name worshipped in the sacred place Gôkarṇa. No reference is made to the Śringêri Matt.

Records the grant by the king, of the village Manjugani in the Honnâpura kingdom to the Jagadguru Purushôttamâranya-yatindra, an ornament of the Ânandavâla-parishad, to provide for the food offerings for the god Râmachandra. No reference is made to Śringeri. It is difficult to determine exactly whether this Purushôttamâranya is the same as Purushôttamabhârâti, a pontiff of the Śringêri Matt or one of his disciples named as such or a guru of the Râmachandrâpur matt which has spiritual jurisdiction in Gôkarṇa and has Râmachandra as the principal deity worshipped in the matt.

Records the grant of the village Bâguḷi for services in the temple of Bhujangêśvara.

Records the grant of the village Kollagaunḍanapura, a hamlet of Ummattûr for the temple of Bhujangêśvara by Kâlântaka Voḍeyar.

(Fragmentary). Records some grant by Jakkannanâyaka, son of Gutinâyaka of Nagarûr.

Records the gift of Muḍukanapura, a village in Chiduruvaḷlisthala by Devarâya Voḍeyar, son of Jagadêvarâya Voḍeyar (Governor of Channapaṭṇa?) to Śivayôgi Voḍeyar as *pallakki-umbali-koḍagi*.

Records the gift of the village Jalagaramâni Sûrâpura by the king at Bêlûr to the guru of Muḷuvây named Kṛishṇânananda, disciple of Sachchidânanda, for the worship of the god Gôpalasvâmi in the matt. The matt in question is known as the Bhâgavata-Sampradâya Matt and has its headquarters at Muḷabagal in Tirthahallî Taluk, Shimoga District.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			CHENNAPATNA CHIEF.
256	50	Pārthiva sam. (1585 A.D.)	Ankuṣarāya
			KELADI.
172	28	Ś 1552, Śukla sam. Pushya śu. 10 (15th December 1629). Pramôda sam. Bhâdrapada ba. 2, (13th September 1630 A.D.)	Virabhadra Nâyaka
189	30	Ś 1652, Saumya sam. Śrâv. śu. 15 (July 28, 1729, A.D.)	Sômaśêkhara Nâyaka
			COORG.
228	34	Ś 1678, Dhātu sam. Chai. ba. 5, Sô. (19th April 1756).	Hâlêri Virappa Voḍeyar
			JUGALI.
231	35	Ś 1707, Viśvâvasu, Mâr. śu. 6. (7th December 1785.)	Jugali Basavappa Nâyaka
			MYSORE.
252	49	Ś 1585, Śobhakrit, Âshâ. śu. 12, Sô. (July 6, 1663 A.D.)	Dêvarâja Voḍeyar
200	31	Ś 1659, Paingala Âshâ. śu. 15, Śu. (1st July 1737).	Immaḍi Kṛishṇarâja Vadeyariyanavarû-(Kṛishṇarâja II.)

arranged according to Dynasties and Dates.—*contd*

Contents and remarks

Records the grant of *maduveya-sunka* (marriage-tax) in the village Hasgâvi by Bayiraṇṇa Voḍeyar under the orders of the donor for the worship of the god Chennigarâya.

Records the gift of the village Chaudisettikoppa and Gorugadde in Paṭṭuguppe-sime to the Śringêri guru Sachchidânananda-bhârati for the maintenance of a temple of Venka-têśvara at his matt in Paṭṭuguppe village and of the *satra* thereat.

Records the grant of some lands by the king at the instance of Nirvâṇayya to Chennaṇṇa for the maintenance of Chandrasêkharapura Agrahâra and some temples built by his father.

Records the gift of the village Koḍalimandesthala by the Chief to the Śringêri guru Abhinava Sachchidânananda Bhârati to provide for special services on Vijaya Daśami day for the deities Vidyâśankara, Śâradâmbikâ and Chandramaulêśvara in the Matt.

Records the gift of the village Khasâpura in Harikebalî, Kundûr-pattadi of Koṭṭur-sime of Kogaḷe-venṭe for the *dîpârâdhana* and services of the gods in the matt.

Records the gift by the king, of the village Kaudle with 6 hamlets to certain Brahmans (not named) for the spiritual benefit of his ancestors.

Records the grant of 6½ varahas every year out of the pay of certain officials including Devarâjaiya Arasu of Mûgûr, Gurikûr of Sakharepaṭṇa to Sachchidânananda-bhârati, guru of Śringêri Matt to provide for the expenses of *Vyâsapûje* and Śankarâchârya's *ârâdhana* in the Matt at Bêlûr belonging to the Śringêri Matt.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
261	56	Ś 1682, Vikrama, Jyêsh. śu. 15. (May 29, 1760 A.D.)	Krishnarāja Vaḍeyaraiya (Kṛishṇarāja II.)
126	10	Chitrabhānu sam. Âshâ. śu. 1. (20th June 1822 A.D.)	Kṛishṇarāja Vaḍeyar (III)
127	13	Ś 1776 Ânanda, Śrâ. śu. 1, Bu. (26th July 1854, A.D.)	Śrī Kṛishṇarāja-Kaṇṭhîrava (Kṛishṇarāja Vaḍeyar III).
125	7	Do (About 1830 A.D.)	Kṛishṇarāja Vaḍeyar. (Kṛi- shṇarāja Vaḍeyar III).
128	15	....	Do
125	8	....	Do (not named)
126	9	....	Do
126	11	....	Do
129	17	....	Do
129	18	....	Do
129	16	....	Do
			ŚRINGERI MATT GURUS.
131	22	Ś 1524 Subhakṛit Vaiś. śu. 15, Sô. (26th April 1602).	Narasimhabhârati, Guru of Śringêri Matt.

arranged according to Dynasties and Dates.—*contd.*

Contents and remarks

Records the *kṛaya-bhūḍāna-śāsana* (charter of sale of land) of the village Kalidēvana-halli in Nāgamangala-sthala by the king to Kṛishṇaiya and Gōvindaiya for the price of 2117 varahas.

Records the presentation of a silver stand by the king for the god Chandramaulêśvara in the Śringêri matt.

Records the gift of a golden *palanquin* by the king to Narasimhabhârati, guru of the Śringêri Matt.

Records the gift of a silver vessel (*Balipātre*) to the god Mallikārjuna (at Śringêri).

Records the gift of the gold tiara to the Śringêri Matt by the king.

Records the gift of a silver plate shaped like a leaf of the *Aśvattha* tree to the Śringêri Matt by Bāle Ars.

Records the gift of a silver pot to the Śringêri Matt by Dyāvavve of Kṛishṇavilâsa Sannidhâna.

Records the gift (of a silver plate) to the Śringêri Matt by the queen Samukha-toṭṭi-sannidhânadavaru (Muddukrishṇâjammaṇṇi).

Records the gift (of a golden cup inlaid with rubies) to the same matt by the same queen.

Records the gift (of a golden cup inlaid with diamonds) to the same matt by the queen known as Madana Vilâsa toṭṭi Sannidhânadavaru (Muddulingamma.)

Records the gift (of a jewelled golden pâṇḍân) by the queen known as Chandravilâsa-sannidhâna-Ammanavaru (Basavâjammaṇṇi).

Records the setting up of a lingam called Rameśvara in the memory of his guru, by Narasimhabhârati.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
128	14	Ś 1810 Sarvadhāri, Mār. śu. 14, (17th December 1888).	JAMKHANDI. Rāmachandra Paṭavardhana, Chief.
122	3	Ś 1082, Vikrama, Kumbha śu. 10, Bṛi. (18th February, 1160 A.D.?)	PRIVATE.
130	20	Ś 1673, Jaya, Nija Vaiś. śu. 10, (21st May 1774, A.D.?)	....

The rest of the inscriptions are neither fully dated nor do they belong to definite

arranged according to Dynasties and Dates —*concl'd*

Contents and remarks

Records the gift of a silver *pitha* (seat) to the Śringeri guru named Sachchidānanda Śivābhinava Nṛsimhabhārati, by the chief.

Records the gift of certain lands in Sulligoḍu by Mariseṭṭi to the *basadi* and also the agreement of certain merchants to pay a certain tax on their wares for the same *basadi*.

Records the consecration of the image of Basavaṇṇa on the above date.

dynasties.

APPENDIX A.
CONSERVATION OF MONUMENTS.
In the year 1932-33.

(Based on the Annual Report of the Government Architect, Bangalore.)

About 45 monuments were inspected by the Government Architect as well as the Architectural Assistant and inspection notes on these were forwarded to the Deputy Commissioners concerned for taking needful action. A list of the monuments inspected is appended as Annexure "A."

Very few inspection reports were received from the Revenue Sub-division Officers during the year. The local officers may be instructed to make frequent inspections of these monuments and send up periodical reports of their condition, etc. It will be in the interest of these monuments if the local officers took greater personal interest in the up-keep of the institutions within their jurisdiction.

Proposals for the renovation of the following monuments were received and were under scrutiny :—

Sōmanātha temple at Suttūr

Kalyāṇi at Hulikere.

The proposals sent up to Government regarding the reclassification of ancient monuments were under the active consideration of Government and the rules under the Ancient Monuments Preservation Regulation were passed and published.

The Muzrai Department have published the manuals as already indicated in the last year's report and illustrations required for the following temples called for by them were prepared and furnished :—

1. Śrī Kaḷasēśvara temple at Kaḷasa, Muḍgere Taluk.
2. Cheluva-Nārāyaṇa temple at Mēlkōṭe.

The work of erecting notice boards in front of monuments did not make any progress as no funds could be provided in the Budget for the purpose.

The following monuments were declared "Protected" under the Ancient Monuments Regulation :—

- | | | |
|--|---|-----------------|
| 1. Basavēśvara temple at Basavanagūḷi | } | Bangalore City. |
| 2. Mallikārjunēśvara temple at Malleswaram | | |

Statements of monuments dealt with under the Regulation during the year together with details wherever possible, of expenditure incurred for the repair and maintenance of monuments is given below :—

Tipu Sultan's Palace, Bangalore.		The monument continued to be in charge of the Education Department for holding the Sanskrit College. Plans and estimates for constructing a new building for the College were prepared and sanctioned.
Chennakēśava temple at Belur, and	}	The renovation work was continued for both these monuments and the temporary establishment sanctioned for this work was kept busy throughout the year.
Hoysalēśvara temple at Halebīd.		

The following amounts were spent during the year for the repair and annual maintenance of the major Muzrai institutions :—

Jain Basti at Nittūr, Gubbi Taluk	...	Rs. 3,601	0	0
Lakshmīnārāyaṇa temple at Anati, Channarayapatna Taluk.	..	832	0	0
Kalanāthēśvara temple at Ārāga, Tirthahalli Taluk	... ..	1,437	0	0
Aghōrēśvara temple at Ikkeri, Sagar Taluk	... ..	2,044	0	0
Kōṭe Āñjanēya temple at Shimoga	... ..	2,940	0	0
Bhōga-Nandīśvara temple at Nandi	... ..	743	0	0
Rishyaśṛīṅgēśvara temple at Kigga	... ..	2,000	0	0

Kannambāḍiamma temple at Periyāpaṭṇa	...	...	Rs. 7,516	0	0
Lakshmī-Narasimha temple at Huṇsur	...	...	„ 4,827	0	0

ANNEXURE A.

List of monuments which were inspected during the year 1932-33 :—

Bangalore District	...	Tippu Sultan's Palace at Bangalore	
		Venkaṭaramaṇa temple	„
		Cenotaph	„
		Syed Ibrahim's Tomb at Channapatna	
		Akhalsha Khadri Darga	„
		Timmapparaj Urs Mansion	„
		Fort Door	„
		Appramēyasvāmi temple at Maḷūr	
		Kailāsēśvara temple	„
Mysore District	...	Anantapadmanābha temple at Būdanūr	
		Kāśi Viśvēśvara temple	„
		Webb's Monument at Frenchrocks	
		Daria Dowlat at Seringapatam	
		Obelisk Monument	„
		Gumbaz	„
		Jumma Masjid	„
		Ranganātha temple	„
		Kēśava temple at Sōmanāthapur	
		Vyāsarāya-svāmi Mutt at Sōsale	
		Vaidyēśvara temple at Talkāḍ	
		Kīrtinārāyaṇa temple	„
		Śrīkaṇṭēśvara temple at Nanjangud	
Hassan District	...	Sōmēśvara temple at Suttūr	
		Kēśava temple at Bēlūr	
		Hoysalēśvara temple at Halebīḍ	
		Kēdārēśvara	„ „
		Bastis	„
		Īśvara temple at Arsikere.	
		Kēśava and Sōmēśvara temples at Hārnahallī	
		Narasimha temple at Jāvagal	
		Narasimhasvāmi temple at Nuggihallī	
Kolar District	..	Sadāśiva temple	„
		Kōlāramma temple at Kolar	
		Sōmēśvara	„ „
		Makbara	„
		Sōmēśvara temple at Kuruḷumale	
		Hydervali Darga at Muḷbāgal	
		Śrīpādarāya Bṛindāvan	„
		Venkaṭaramaṇa temple at Ālambgiri	
		Amaranārāyaṇa temple at Kaivāra	
Kadur District	...	Viranārāyaṇa temple at Belavāḷi	
		Kaḷasēśvara temple at Kaḷasa.	

APPENDIX B.

Additional list of photographs taken during the year 1931-32.

Sl. No.	Size	Description	View	Village	District
*105	12" x 10"	Channakesava temple	Ceiling	Belur	Hassan
106	Do	Do	Do	Do	Do
107	Do	Do	Do	Do	Do
108	Do	Do	Image of Kesava	Do	Do
109	Do	Do	Parijataharana	Do	Do
110	Do	Do	Narasimha Pillar	Do	Do
111	Do	Do	West view	Do	Do
112	Do	Do	North niche: Front view.	Do	Do
113	Do	Do	Do side view	Do	Do
114	10" x 8"	Do	Trivikrama ceiling	Do	Do
115	12" x 10"	Do	Vasudeva pond	Do	Do
116-117	8½" x 6½"	Do	Horses' friezes	Do	Do
118-119	Do	Do	Lions' do	Do	Do
120-121	Do	Do	Elephants' do	Do	Do
122	Do	Do	South niche	Do	Do
123-136	6½" x 4½"	Do	Elephants and Lions' friezes.	Do	Do
137-164	Do	Do	Wall images	Do	Do
165-183	Do	Do	Torana images	Do	Do
184-195	Do	Do	Mohini do	Do	Do
196-206	Do	Do	Railing do	Do	Do
207-232	Do	Do	Scroll do	Do	Do
233	12" x 10"	Kappechannigaraya temple	North-west view	Do	Do
234	Do	Do	South-west view	Do	Do
235	10" x 8"	Do	Kesava figure	Do	Do
236	12" x 10"	Viranarayana temple	North-east view	Do	Do
237	10" x 8"	Do	Do	Do	Do
238	Do	Do	Viranarayana figure	Do	Do
239	8½" x 6½"	Do	Bhagadatta and Bhima fighting.	Do	Do
240	Do	Do	View of Vishnu Samudra.	Do	Do
241	12" x 10"	Do	Do	Do	Do
242	Do	Hoysaleswara temple	Karnarjuna Yuddha	Halebid	Do
243	Do	Do	Do	Do	Do
244	Do	Do	Rama-Ravana do	Do	Do
245	Do	Do	Abhimanyu do	Do	Do
246	Do	Do	Scroll frieze	Do	Do
247	Do	Do	Do	Do	Do
248	Do	Do	Niche	Do	Do
249	Do	Do	Central niche	Do	Do
250	Do	Do	Do doorway	Do	Do
251	Do	Do	Samudra mathana	Do	Do
252	Do	Do	Sukracharya frieze	Do	Do
253	Do	Do	Saptatalachchedana	Do	Do
254	Do	Do	East Middle view	Do	Do
255	Do	Do	Gajendra Moksha, etc.	Do	Do
256	Do	Do	Makara frieze, etc.	Do	Do
257-301	8½" x 6½"	Do	Wall images	Do	Do
302	Do	Do	Swan frieze	Do	Do
303	Do	Do	Makara do	Do	Do
304	Do	Do	Railing do	Do	Do
305-307	Do	Do	Elephant do	Do	Do
308-312	Do	Do	Mythological frieze	Do	Do
313	Do	Do	Lion do	Do	Do
314	Do	Do	Big bull	Do	Do
315-329	6½" x 4½"	Do	Wall images	Do	Do
330-339	Do	Do	Elephant frieze	Do	Do
340-344	Do	Do	Lion do	Do	Do
345-346	Do	Do	Horse do	Do	Do
347	Do	Do	Mythological frieze	Do	Do
348	12" x 10"	Kedareswara temple	Doorway of South Garbhagriha.	Do	Do
349-364	10" x 8"	Do	Wall images, etc.	Do	Do
365-370	Do	Do	Mythological frieze	Do	Do
371-386	8½" x 6½"	Do	Wall images	Do	Do
387-389	Do	Do	Mythological friezes	Do	Do
390-392	Do	Do	Lion do	Do	Do
393-394	Do	Do	Horse do	Do	Do
395-400	6½" x 4½"	Do	Wall images	Do	Do
401-403	Do	Do	Mythological frieze	Do	Do
404	Do	Do	Elephant	Do	Do
405	10" x 8"	Parsvanatha basti	Side view	Bastihalli	Do
406-408	Do	Do	Ceiling	Do	Do
409	6½" x 4½"	Do	Yaksha	Do	Do
410	Do	Do	Female figure	Do	Do
411	12" x 10"	Santinatha and Adisvara bastis	View	Do	Do

* Numbers are continued from Appendix 'B' of M.A. R. 1932.

APPENDIX B.

List of photographs taken during the year 1932-33.

Sl. No.	Size	Description	View	Village	District
1	12" x 10"	Kesava temple	Front view	Somanathapur	Mysore
2	Do	Do	South-east view	Do	Do
3	Do	Do	Details of friezes	Do	Do
4-29	Do	Do	Mythological friezes	Do	Do
30	10" x 8"	Do	East view	Do	Do
31-72	Do	Do	Mythological friezes	Do	Do
73-74	8½" x 6½"	Do	Large images below platform	Do	Do
75-91	Do	Do	Do on the wall	Do	Do
92-94	Do	Do	Views of towers	Do	Do
95-105	Do	Do	Elephant, horse, camel, swans, scroll friezes and railing.	Do	Do
106	Do	Do	Top portion of inscription.	Do	Do
107-121	6½" x 4½"	Do	Figures on railing	Do	Do
122-138	Do	Do	Large images on the wall.	Do	Do
139-145	Do	Do	Different views of the temple.	Do	Do
146-155	Do	Do	Elephant, etc., friezes	Do	Do
156	Do	Do	Figures in front of north tower.	Do	Do
157-172	12" x 10"	Lakshminarayana temple	Mythological friezes	Hosaholalu	Do
173-186	8½" x 6½"	Do	Large wall images	Do	Do
187-188	Do	Do	Figures in front of towers.	Do	Do
189-190	6½" x 4½"	Do	Figures on railing	Do	Do
191	Do	Do	Swans frieze	Do	Do
192-199	Do	Panchalingesvara temple	Wall images	Govindanahalli	Do
200-209	12" x 10"	Lakshminarasimha temple	Large wall images	Nuggihalli	Hassan
210-213	Do	Do	Mythological friezes	Do	Do
214-235	8½" x 6½"	Do	Large wall images	Do	Do
236-239	6½" x 4½"	Do	Do	Do	Do
240-243	8½" x 6½"	Sadasiva temple	Images	Do	Do
244-245	6½" x 4½"	Stone mantapa near pond	Dvarapalakas	Do	Do
246	12" x 10"	Santinatha basti	Front ceiling	Jinanathapura	Do
247-252	6½" x 4½"	Do	Wall images	Do	Do
253	10" x 8"	Akkanabasti	Image	Sravanabelagola	Do
254	Do	Do	Garbhagriha doorway	Do	Do
255	Do	Do	Sukhanasi do	Do	Do
256	Do	Do	Side view	Do	Do
257-258	6½" x 4½"	Do	Figure of Yaksha and Yakshi.	Do	Do
259	12" x 10"	Kirtinarayana Temple	North-west view	Talkad	Mysore
260	Do	Do	Interior view	Do	Do
261	Do	Do	Image	Do	Do
262	10" x 8"	Do	North-east view	Do	Do
263	Do	Do	West view	Do	Do
264	6½" x 4½"	Do	East view	Do	Do
265	12" x 10"	Vaidyesvara temple	Front view	Do	Do
266	Do	Do	Doorway with dvarapalakas.	Do	Do
267	Do	Do	South side view	Do	Do
268	Do	Do	North side view	Do	Do
269-270	8½" x 6½"	Do	Figures in navaranga	Do	Do
271	Do	Do	North-east wall	Do	Do
272-279	6½" x 4½"	Do	Wall images	Do	Do
280	Do	Do	Chamunda figure	Do	Do
281	Do	Do	North-east wall	Do	Do
282-283	Do	Do	Parvati figure	Do	Do
284	Do	Do	Pillar in navaranga	Do	Do
285-286	12" x 10"	Do	View of Gokarna pond	Do	Do
287	6½" x 4½"	Do	Do	Do	Do
288	Do	Patalesvara temple	View	Do	Do
289	Do	Maralesvara do	View	Do	Do
290	Do	Do	Vishnu figure	Do	Do
291	Do	Do	Pillar	Do	Do
292	12" x 10"	Madhavamantri anekat	View	Do	Do
293-295	8½" x 6½"	Do	Do	Do	Do
296	12" x 10"	Mallikarjuna temple	Hill view	Muduktoore	Do
297	8½" x 6½"	Do	Do	Do	Do
298	Do	Do	South-west view	Do	Do
299-300	10" x 8"	Amritesvara temple	Ceilings	Amritapur	Kadur
301-314	8½" x 6½"	Do	Friezes	Do	Do
315	Do	Do	Floral design	Do	Do
316-332	6½" x 4½"	Do	Friezes	Do	Do

List of photographs taken during the year 1932-33—*contd.*

Sl. No.	Size	Description	View	Village	District
333	12" × 10"	Lakshminarasimha temple	South-west view	Bhadravati	Shimoga
334	Do	Do	North-west view	Do	Do
335	8½" × 6½"	Do	Gopalakrishna image	Do	Do
336	Do	Do	Purushottama image	Do	Do
337	6½" × 4½"	Do	Vitthala figure	Do	Do
338	12" × 10"	Aghoresvara temple	Inner doorway	Ikkeri	Do
339	Do	Do	North-west view	Do	Do
340	Do	Do	Bull mantapa	Do	Do
341	8½" × 6½"	Do	North doorway	Do	Do
342-343	Do	Do	Pillars	Do	Do
344	Do	Do	View of linga	Do	Do
345	Do	Do	Figure of Sadasivaraya	Do	Do
346	Do	Do	Water spout	Do	Do
347	Do	Do	View of bull	Do	Do
348	6½" × 4½"	Do	Figure of Shanmukha	Do	Do
349	Do	Do	Water spout	Do	Do
350	8½" × 6½"	Ramesvara temple	Sukhanasi doorway	Nadkalsi	Do
351-352	6½" × 4½"	Do	Pillars in navaranga	Do	Do
353	Do	Do	Chamundi figure	Do	Do
354	1½" × 6½"	Mallikarjuna temple	North-west view	Do	Do
355-356	12" × 10"	Virabhadra temple	Ceilings	Keladi	Do
357	8½" × 6½"	Do	Interior view	Do	Do
358	Do	Do	Ganapati figure	Do	Do
359	Do	Do	Vastupurusha	Do	Do
360	6½" × 4½"	Do	Figures on the pillar	Do	Do
361	Do	Ramesvara temple	Interior view	Do	Do
362	12" × 10"	Madhukesvara temple	Front view	Banavasi	Do
363	10" × 8"	Do	Do	Do	Do
364	Do	Do	Interior view	Do	Do
365	Do	Do	Madhava figure	Do	Do
366	8½" × 6½"	Do	Side view	Do	Do
367	6½" × 4½"	Do	View of bull	Do	Do
368	Do	Do	View of northern mahadvara.	Do	Do
369	Do	Ramesvara temple	Side view	Do	Do
370	12" × 10"	Kaitabhesvara temple	South view	Kuppattur	Do
371	Do	Do	Ceiling	Do	Do
372	12" × 5"	Do	Interior view	Do	Do
373	8½" × 6½"	Do	Front view	Do	Do
374	Do	Do	West view	Do	Do
375	6½" × 4½"	Do	View of Pillars	Do	Do
376	12" × 10"	Tripurantakesvara temple	Sukhanasi doorway	Belgavi	Do
377	Do	Do	South doorway	Do	Do
378-379	Do	Do	Friezes	Do	Do
380	10" × 8"	Do	Doorway of south shrine	Do	Do
381	Do	Do	View of mantapa	Do	Do
382	Do	Do	Saptamatrikas	Do	Do
383-384	8½" × 6½"	Do	Perforated screen	Do	Do
385-386	Do	Do	Friezes	Do	Do
387-388	Do	Do	Friezes in front mantapa.	Do	Do
389	6½" × 4½"	Do	Chamunda figure	Do	Do
390	12" × 10"	Kedaresvara temple	South view	Do	Do
391	10" × 8"	Do	Front view	Do	Do
392	8½" × 6½"	Do	Interior view	Do	Do
393	Do	Prabhudeva temple	South side view	Do	Do
394	Do	Pranavesvara temple	Garbha griha doorway	Talgunda	Do
395	Do	Do	Pillar and linga	Do	Do
396	Do	Do	North-west view	Do	Do
397	12" × 10"	Harihatesvara temple	Navaranga doorway	Harihar	Chitaldrug
398	10" × 8"	Do	Interior view of Mukhamantapa.	Do	Do
399	Do	Do	Front view	Do	Do
400	8½" × 6½"	Do	Harihara figure	Do	Do
401	Do	Do	Side view	Do	Do
402-403	6½" × 4½"	Do	Wall images	Do	Do
404	8½" × 6½"	Goddess shrine	North-east view	Do	Do
405	Do	Isvara temple	Interior view	Anekonde	Do
406	Do	Do	Ceiling	Do	Do
407	6½" × 4½"	Do	Figure on railing	Do	Do
408	Do	Do	Pillar	Do	Do
409	12" × 10"	Vidyasankara temple	Plan	Sringeri	Kadur
410	Do	Kesava temple	Plan	Somanathapur	Mysore
411-412	12" × 10"	Fall of Saravati river	...	Gerusoppa	Shimoga
413-414	6½" × 4½"	Do	...	Do	Do
415	8½" × 6½"	Lakshminarasimha temple	North-west view	Hole-Narsipur	Hassan
416	6½" × 4½"	Do	Pillar	Do	Do

List of photographs taken during the year 1932-33—*contd.*

Sl. No.	Size	Description	View	Village	District
417	8½" × 6½"	Kesava temple	Wall images	Mosale	Hassan
418	6½" × 4½"	Do	Interior view	Do	Do
419	Do	Do	Yoganarasimha	Do	Do
420	Do	Do	Niche	Do	Do
421	8½" × 6½"	Nagesvara temple	Niche figure	Do	Do
422-423	Do	Do	Wall images	Do	Do
424-425	6½" × 4½"	Do	Do	Do	Do
426	Do	Do	Interior view	Do	Do
427	Do	Do	Niche	Do	Do
428-429	12" × 10"	Buchesvara temple	Ceilings	Koravangala	Do
430-432	8½" × 6½"	Do	Wall images	Do	Do
433-441	6½" × 4½"	Do	Do	Do	Do
442-443	Do	Do	Niche figures	Do	Do
444	Do	Do	Pillar	Do	Do
445	Do	Do	Outside niche	Do	Do
446	8½" × 6½"	Do	Viragal	Do	Do
447	Do	Nagesvara and Govindesvara temples	General view	Do	Do
448-449	Do	Do	Doorways	Do	Do
450-453	10" × 8"	Isvara temple	Outer views	Arsikere	Do
454	8½" × 6½"	Do	Interior view	Do	Do
455	Do	Do	Garbhagriha doorway	Do	Do
456-458	Do	Do	Ceiling panels	Do	Do
459	Do	Do	Niche	Do	Do
460	Do	Do	Pillar (outside)	Do	Do
461	6½" × 4½"	Do	Do (inside)	Do	Do
462-463	Do	Do	Wall images	Do	Do
464	12" × 10"	Lakshminarasimha temple	Ceiling	Harnahalli	Do
465	Do	Do	Doorway	Do	Do
466-468	8½" × 6½"	Do	Wall images	Do	Do
469	Do	Do	Interior view	Do	Do
470	Do	Do	Sarasvati niche	Do	Do
471	6½" × 4½"	Do	Bhudevi figure	Do	Do
472-479	Do	Do	Wall images	Do	Do
480	Do	Do	Elephant frieze	Do	Do
481	Do	Do	Lakshminarasimha figure.	Do	Do
482-484	12" × 10"	Somesvara temple	Ceilings	Do	Do
485-486	10" × 8"	Do	Do	Do	Do
487	Do	Do	Interior view	Do	Do
488	Do	Do	View	Do	Do
489-490	8½" × 6½"	Do	Wall images	Do	Do
491	Do	Do	Chamundi niche	Do	Do
492	6½" × 4½"	Do	Wall image	Do	Do
493-495	Do	Do	Views	Do	Do
496	Do	Gaurisankara temple	Ganesa figure	Do	Do
497	8½" × 6½"	Kesava temple	Ceiling	Hullekere	Do
498	Do	Do	Interior view	Do	Do
499-500	Do	Do	Outer view	Do	Do
501	Do	Do	Sala group	Do	Do
502	6½" × 4½"	Do	Kesava image	Do	Do
503	Do	Do	South-east view	Do	Do
504	Do	Do	Elephant	Do	Do
505	Do	Do	Wall image	Do	Do
506	10" × 8"	Do	Interior view	Aralaguppe	Tumkur
507-515	6½" × 4½"	Do	Wall images	Do	Do
516	12" × 10"	Kallesvara temple	Ceiling	Do	Do
517	8½" × 6½"	Do	Umanahesvara	Do	Do
518	Do	Do	Doorway	Do	Do
519	6½" × 4½"	Do	Side view	Do	Do
520-521	10" × 8"	Lakshminarasimha temple	Outer views	Javagal	Hassan
522-527	8½" × 6½"	Do	Wall images	Do	Do
528	Do	Do	Wall with friezes	Do	Do
529	Do	Do	Main image (Sridhara)	Do	Do
530-531	6½" × 4½"	Do	Friezes	Do	Do
532-533	12" × 10"	Viranarayana temple	Ceiling	Belavadi	Kadur
534-537	8½" × 6½"	Do	Wall images	Do	Do
538-539	Do	Do	Elephant frieze	Do	Do
540	Do	Do	Elephants	Do	Do
541	Do	Do	Relief panels	Do	Do
542	6½" × 4½"	Do	Wall image	Do	Do
543	Do	Do	Pillar	Do	Do
544	12" × 10"	Chattisvara temple	Ceiling	Chatchathalli	Hassan
545	10" × 8"	Do	Do	Do	Do
546-547	Do	Do	Views	Do	Do
548	6½" × 4½"	Ruined temple	Do	Do	Do
549	Do	Neolith in worship	Do	Do	Do

List of photographs taken during the year 1932-33—*contd.*

Sl. No.	Size	Description	View	Village	District
550-551	8½" × 6½"	... Pond	... Niches	... Hulikere	... Hassan
552	Do	Do	View	Do	Do
553-554	12" × 10"	... Hoysaleswara temple	... Views of damaged portion.	... Halebid	... Do
555	Do	Do	... Saptamatikas	Do	Do
556	10" × 8"	Do	... Ceiling	Do	Do
557-560	12" × 10"	... View from Bennegudda	...	Do	Do
561-562	10" × 8"	Do	Do	Do	Do
563	8½" × 6½"	Do	Do	Do	Do
564	Do	View of fort wall	Do	Do	Do
565	Do	Virabhadra temple	Side view	Do	Do
566	6½" × 4½"	Do	Saiva Yogi	Do	Do
567	10" × 8"	... Lakshmi devi temple	... Distant view	... Doddagaddavalli.	Do
568	Do	Do	... Lakshmi figure	Do	Do
569	8½" × 6½"	Do	... Kali figure	Do	Do
570-571	Do	Do	... Betala figures	Do	Do
572	Do	Do	... West Entrance	Do	Do
573	Do	Do	... Shrine	Do	Do
574	Do	Do	... Wall	Do	Do
575-578	12" × 10"	Channakesava temple	... Ceiling	... Belur	Do
579	Do	Do	Garbhagriha doorway	Do	Do
580-588	10" × 8"	Do	... Pillars	Do	Do
589	Do	Do	... Ceiling	Do	Do
590	8½" × 6½"	Do	Front view	Do	Do
591-592	10" × 8"	Do	Ceilings in front of store room and kitchen.	Do	Do
593-595	12" × 10"	Kappechannigaraya temple	... Views	Do	Do
596	10" × 8"	Do	... Ceiling	Do	Do
597	Do	Do	Sukhanasi doorway	Do	Do
598-599	8½" × 6½"	Do	Front view	Do	Do
600	Do	Saumyanayaki shrine	View	Do	Do
601-602	Do	Do	Pillars of shrine	Do	Do
603	Do	Andal shrine	View	Do	Do
604-605	Do	Do	Pillars of Andal shrine	Do	Do
606	12" × 10"	Mallikarjuna temple	North view	Basaral	Mysore
607	Do	Do	South view of tower	Do	Do
608	Do	Do	Friezes in the south-east.	Do	Do
609	10" × 8"	Do	Ceiling	Do	Do
610	Do	Do	Interior view	Do	Do
611	Do	Do	West view of pillar	Do	Do
612-622	8½" × 6½"	Do	Details of friezes	Do	Do
623	Do	Do	Saptamatikas	Do	Do
624	Do	Do	Figure of Mahishasura-mardini.	Do	Do
625	Do	Do	Surya figure	Do	Do
626	Do	Do	View of front porch	Do	Do
627	Do	Do	Naga and Nagini	Do	Do
628	Do	Do	Sala	Do	Do
629	Do	Do	Doorway	Do	Do
630	Do	Do	Ganesa figure	Do	Do
631	Do	Do	Wall images	Do	Do
632-639	6½" × 4½"	Do	Do	Do	Do
640	Do	Do	Dvarapalaka figure	Do	Do
641	Do	Do	Bull	Do	Do
642	Do	Do	Elephant	Do	Do
643	Do	Do	Ganesa niche	Do	Do
644	Do	Do	Pillar	Do	Do
645	Do	Do	Horses	Do	Do
646	Do	Do	Pillar in front porch	Do	Do
647	Do	Do	Viragal	Do	Do
648	8½" × 6½"	Do	Do	Do	Do
649	Do	Channakesava temple	South-east view	Do	Do
650	12" × 10"	Isvara temple	Ceiling	Budanur	Do
651	Do	Do	Do	Do	Do
652	10" × 8"	Do	Front view	Do	Do
653	6½" × 4½"	Do	Bull	Do	Do
654	Do	Do	Side view	Do	Do
655	Do	Do (new)	Sbanmukha figure	Do	Do
656	Do	Do	Ganesa figure	Do	Do
657	10" × 8"	Anantapadmanabha temple	Anantapadmanabha image	Do	Do
658	6½" × 4½"	Do	Do	Do	Do
659	10" × 8"	Do	North view of tower	Do	Do
660	6½" × 4½"	Do	South view of tower	Do	Do
661	Do	Do	South side	Do	Do
662	Do	Do	West view	Do	Do
663	Do	Do	Inscription stone	Do	Do
664	8½" × 6½"	Paravasudeva temple	Front view	Gundlupet	Do

List of photographs taken during the year 1932-33—*concl'd.*

Sl. No.	Size	Description	View	Village	District
665	8½" × 6½"	Paravasudeva temple	Side view	Gundlupet	Mysore
666	Do	Do	Interior view	Do	Do
667	Do	Do	Sukhanasi doorway	Do	Do
668	6½" × 4½"	Do	Figure of a prince	Do	Do
669	Do	Do	Do	Do	Do
670	Do	Do	Do	Do	Do
671	Do	Ramesvara temple	Interior view	Do	Do
672	Do	Do	General view	Do	Do
673	8½" × 6½"	Vijayanarayana temple	Stone image of Paravasudeva.	Do	Do
674	6½" × 4½"	Do	Metallic image	Do	Do
675	Do	Do	South-east view	Do	Do
676	Do	Do	Chikka Deva Raja Wodeyar.	Do	Do

APPENDIX C.

List of drawings prepared during the year 1932-33.

1.	Harnahalli	...	Somesvara temple	...	Ground plan.
2.	Amritapur	...	Amritesvara temple	...	Plan looking up.
3.	Do	...	Do	...	Ground plan.
4.	Hulikere	...	Pond	...	Plan.
5.	Bhadravati	...	Lakshminarasimha temple	...	Ground plan.
6.	Dorasamudra (Halebid)	Sketch map.

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